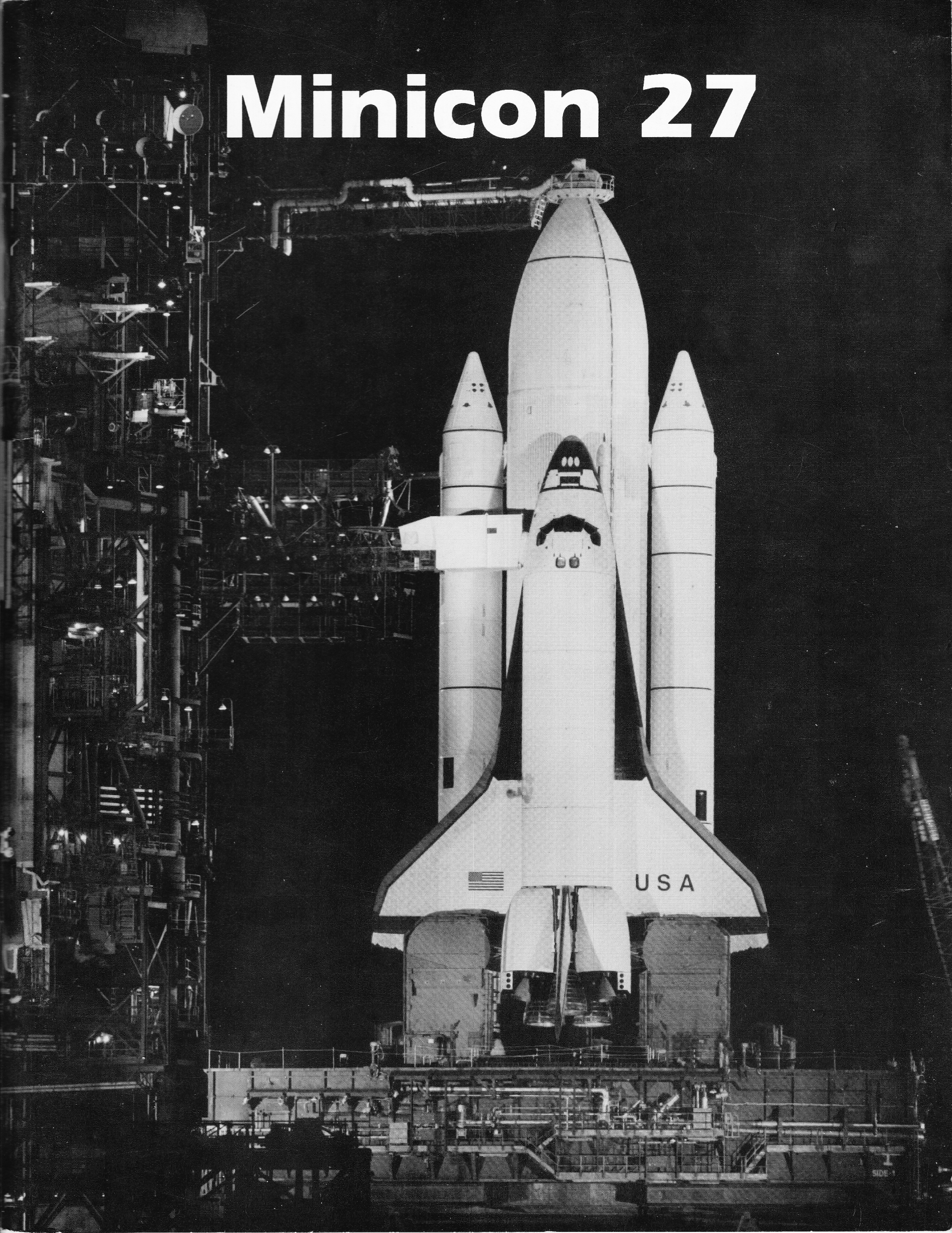


# Minicon 27

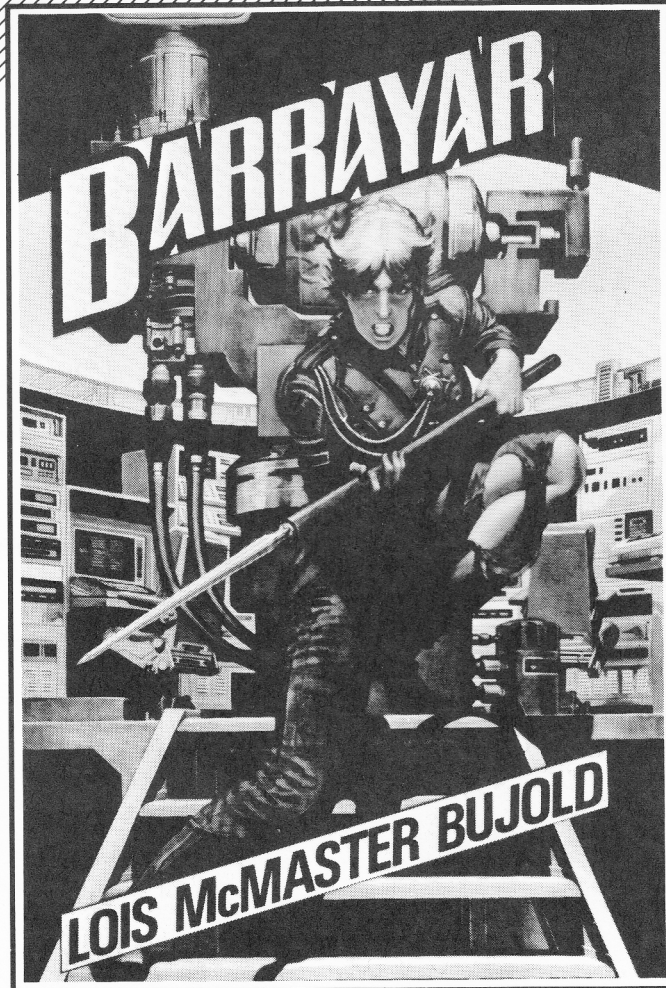


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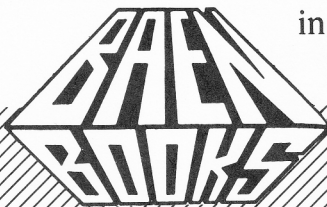
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# **Minicon 27:** **"Don't ever be a dodo"**

**Guest Writer**  
**Lois McMaster Bujold**

**Guest Artist**  
**Ctein**

**Guest Musician**  
**Dave Van Ronk**

---

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## **Contributors**

Thanks are due to:

Ctein, for the covers.

Essjay, for the dodos.

David Dyer-Bennet, for digitizing and further designing the dodos.

Pamela Dean Dyer-Bennet, for proofreading.

Tom Juntunen, for the second floor map, his sterling example and much useful advice.

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And especially to Kay Drache, who saved my sanity by taking over the program book promotion duties on very short notice.

## **Technical Notes**

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The program book was proofed by a team of eight people ranging in experience from grade school to Master's in English. Murphy's law being what it is, doubtless some of the typos and grammatical errors still got by us. With luck, they will at least be amusing.

Beth Friedman

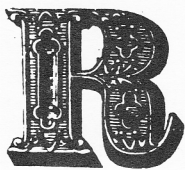
*This program book is printed on **recycled and recyclable** paper. Please read and recycle, or save forever in your fannish archives, but don't just toss it in the trash! I thank you. The trees thank you. Don't ever be a dodo.*

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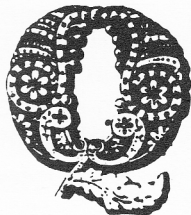
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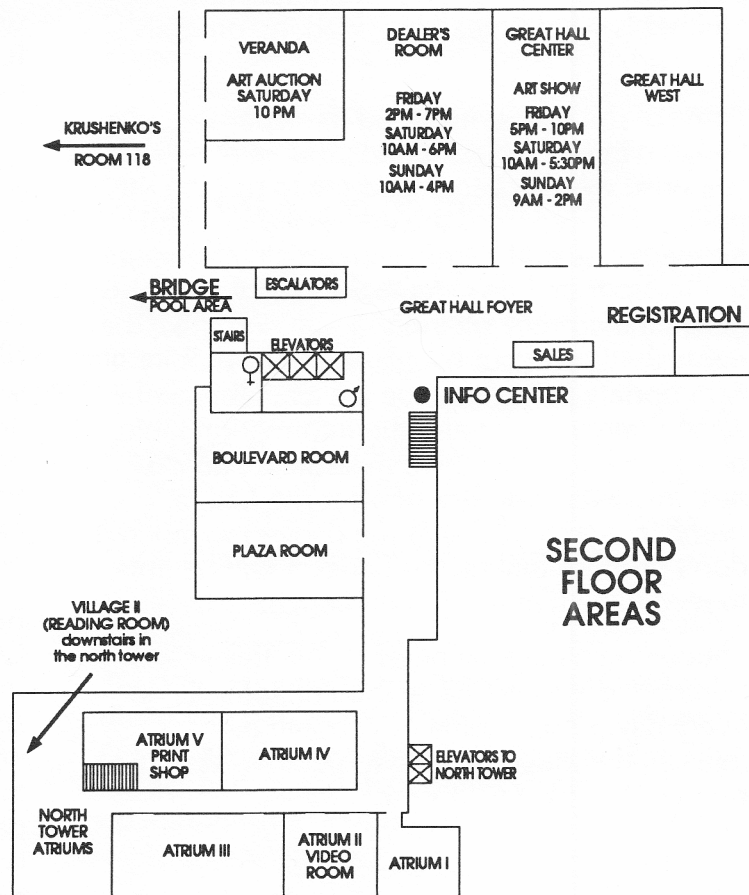
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ALL VILLAGE ROOMS ARE ON THE FIRST FLOOR OF THE NORTH TOWER

## Chairman's Letter

### David Dyer-Bennet

On behalf of the entire convention committee, I'd like to welcome you to Minicon 27. Minicon is sponsored by the Minnesota Science Fiction Society, Inc. (Minn-StF), and is run each year by a group of volunteers under control of a management team approved by the Minn-StF Board of Directors. On pages 23–24 of this program book is a list of people who have helped make Minicon happen so far this year; many, many more of you will donate some of your time at the convention. Those of you working at the con have the opportunity to earn a Minicon volunteer T-shirt; the rest of us don't get even that much. This is an all-volunteer effort; nobody gets a free membership for working on Minicon, nobody gets his or her hotel room paid for, nobody gets *anything* except the opportunity to work long hours with some cranky, tired, wonderful people. Some of us enjoy that, for some reason. (Our guests, of course, get their expenses paid. Some programming participants, primarily published authors, get free memberships. Neither is what I mean by "working on Minicon.")

Some of the concerns raised in response to the badge name policy, and the volume of response we got, convinced me to rescind the policy. The concerns are addressed in Carol Kennedy's sexual harassment article elsewhere in the program book. As to the policy itself, here's the current position: if you don't like the name that's on your badge, you may modify it. Appropriate pens and tape are available at the 22nd floor consuite and the information table, or you can use your own materials. **You may not, however, obscure or alter the badge number.** And if you alter the badge *too* much, I don't promise that all the badgers will be able to recognize it as a Minicon badge.

I hope you have a wonderful time this year at Minicon. Try to get some food or some sleep every day. I hope some of you will be interested enough to want to get involved in running Minicon next year.

## Adversary's Message

### Steven Brust

Greetings. I've been trying to come up with a subject sufficiently nasty for the Adversarial message. Why do I want to be nasty? Well, mostly because creative nastiness can be fun. More on that later. In any case, after some work, I think I've found a subject.

To begin with, let me explain, for those of you with cucumbers in your heads, the reason for the price difference between the preregistration rate of \$18.00 and the at-the-door rate of \$50.00. This is going to be difficult. Ready? It's to encourage people to preregister. After you've grasped that concept, read on.

The idea is that we need to know how many people are coming to Minicon this year. Got it? Okay, onwards.

So, the trouble is that some locals have said to themselves, "Selves, why should I pay this outrageous \$50.00 fee just because I couldn't manage to coordinate my life enough to preregister during the scant six months when it was possible?" To ask this question is to answer it, and these clever folks do. They say, "Hey, I know, *I won't register at all!*" They figure that missing the programming and the Art Show is no big deal, and they can stay out of the consuite, and just get drunk on the booze provided at room parties, where no one is obligated to check badges.

And they're perfectly right. Don't you wish you had thought of that? Then you, too, could wander the halls drunk, annoy people, ride up and down in the elevators, pack the private parties, and be as boorish as you want without anyone knowing who you are and without paying a cent. I'll bet you feel really dumb now, don't you?

Back to the joys of creative nastiness. As the Official Minicon Adversary, the person whose job it is to argue against things I perceive as stupid and for things others perceive as annoying, I wish to point out some opportunities. If you are hosting a party, you are perfectly free to insist that people at your party have badges. As a guest, you could politely suggest to the host that badges be required.

Look, it probably won't make much difference, at least this year. But you might find that you enjoy it. And, somewhere, the Adversary will be smiling an evil smile.

Have a nice day.

## Minicon 27 Weapons Policy

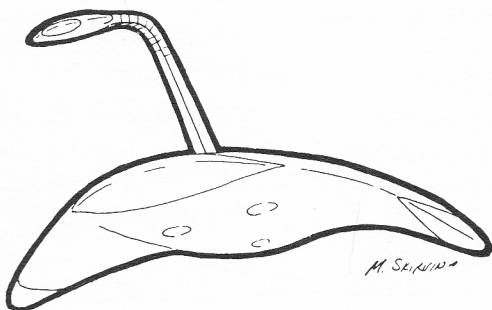
### Tom Juntunen and Cat Ocel

Really the whole policy boils down to "Don't be stupid," but there are those who prefer more explicit guidelines. With those folk in mind here goes, and remember that for the purposes of this policy, photons are waves.

1. Above all, use good judgment. If your gear would be unsafe, while complying with the remaining guidelines, please don't use it.
2. No projectile weapons of any sort. These are devices that throw particles or substances, or are thrown themselves. Squirt guns with liquid are projectile weapons and should not be carried. An unstrung bow or crossbow with no arrows is not a projectile weapon.
3. All weapons must be carried in a sheath, sling or container of some sort at all times. Peace bonding is strongly encouraged.
4. Only Class II lasers or lower are considered safe and acceptable.

For the purposes of these guidelines, "weapons" encompasses: actual weapons (they do what they look like they do), facsimile weapons (close copies of actual weapons), anything actually used as a weapon (please don't), and anything an otherwise ignorant observer would have reasonable grounds to think was a weapon.

If you are still in doubt, but unwilling to forgo your weapon, inquire on the Bridge.



## Operations

### Tom Juntunen and Cat Ocel

#### *The Bridge*

Rightly called the "nerve center" of Minicon, the Bridge is the locus of many functions. It is located in Suite 215 on the second floor at the south end of the pool area. Look for a big sign or follow anyone who seems authoritative.

#### *What to Do on the Bridge*

Register for the convention during the times main registration is closed.

Report and replace lost badges.

Turn in lost things you found or possibly find things you lost.

Obtain directions and locations of convention staff and events. (You may also obtain advice here, but remember who you're dealing with. Caveat emptor.)

Volunteer to be a gopher or badger and earn undying acclaim.

Obtain first aid (especially if the pool has bitten you.)

You can get all manner of help on the Bridge. There are no stupid questions, so please ask.

#### *What Not to Do on the Bridge*

**Look for snacks.** What food is kept on the Bridge is for our volunteers and convention staff. If you're hungry, try the Consuite on the 22nd floor. They have plenty of tasty calories in many mediums.

**Hang out.** If you aren't a volunteer or convention staff, loitering here may get you drafted. And we wish to point out we learned our methods from the old British press gangs . . . .

Simply remember that the Bridge's resources are devoted to our volunteers. This doesn't mean you can't come by and say hello without getting keelhauled, but keep in mind that excess bodies can disrupt the smooth operations that help make a great convention.

*One of the things that happened as a result of the badge name policy is that we got a large (it seemed large to us) number of notes and letters from people expressing concern that those they met at Minicon might be a threat to them afterwards. We find this extremely disturbing. In hopes that at least some small part of this problem can be alleviated through education, we offer the following observations.*

## **The Essay We Wish We Didn't Have to Write**

### **Carol Kennedy, Anti-Harassment Liaison**

People who work to bring you Minicon—and most of the people who attend, as well—like to think of it as a friendly and civilized (in the very best senses of that abused word) experience. Unfortunately, we can't completely shut out the Outside World, which, as we all know, is too often unfriendly and uncivilized.

And so the people who work to bring you Minicon—and, we're certain, most of those who attend—want it known that we will not tolerate some of the Outside World's worst behavior: sexual harassment. People who bring that behavior into Minicon will be warned to stop. If they persist, they will be ejected from the convention, and we will recommend to future conventions that they not be allowed to register.

Some confusion exists as to what constitutes sexual harassment. We'll clear that up. First, what it's not: sexual harassment is not something perpetrated only by men or directed only at women. In the context of Minicon (where we are all more or less of equal status), sexual harassment does not mean telling jokes (even "dirty" ones); singing songs (even risqué ones); being half-dressed or looking at people who are half-dressed; putting your arm around someone's shoulders; asking someone to join you for conversation, lunch, or any other activity; or even propositioning someone—**UNLESS YOU DO IT UNDER ONE OF THE FOLLOWING CONDITIONS.**

Sexual harassment means that you say things with sexual content to or about another person, follow another person around, call another

person's room, touch another person, or request another person's company after the person has told you "no" or "stop."

If you are on the receiving end of this behavior, you have two obligations. The first is to say "no" or "stop" (describing the behavior, as in "Stop following me" or "Stop asking me to spend time with you"). Don't say "Not right now" or "I don't think so." Tempting as it may be, don't even say "Not even after the heat death of the universe." Say "no" or "stop."

The second is to report to the Bridge (room 215) anyone who persists after you've said "no" or "stop." **THE MOST IMPORTANT PIECE OF INFORMATION IS THE OFFENDER'S BADGE NUMBER.**

If you are the person who is told "no" or "stop"—**BELIEVE IT, and DO SO!** We are not interested in excuses such as "I didn't think she really meant it," "He's an old lover," or "I was drunk."

While we're on the topic of ugly behavior—we also won't tolerate any kind of mistreatment based on others' race, ethnic group, physical or mental disability, religion, gender, or affectional preference. Fandom includes a wide and wonderful variety of people in all those categories; if you don't appreciate that richness, maybe Minicon isn't the place for you.

We really wish we didn't have to write this. We'd love to have a time and place in which we didn't need to remind people to respect each other. We're going to do everything we can to make Minicon that way. Believe it.

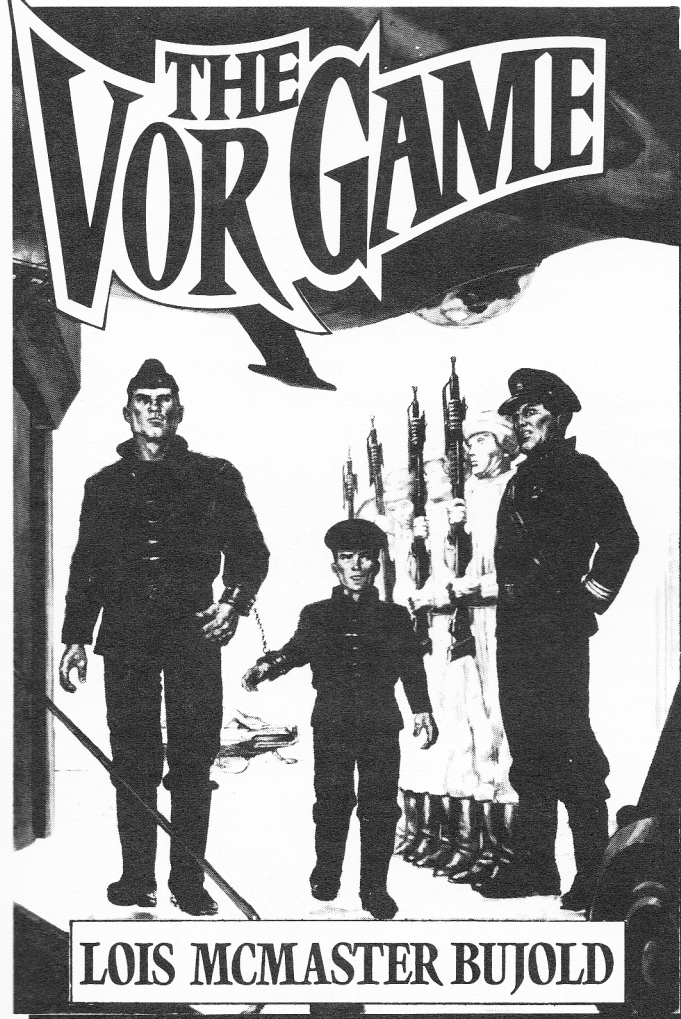
### **A Note from the Parties Department**

*We are interested in having a good time this weekend, just like everybody else. Since we also want you to enjoy yourselves, please know that you can express concern about situations such as Carol describes to any Parties SubHead or Bartender. We can never act on something we don't know about.*



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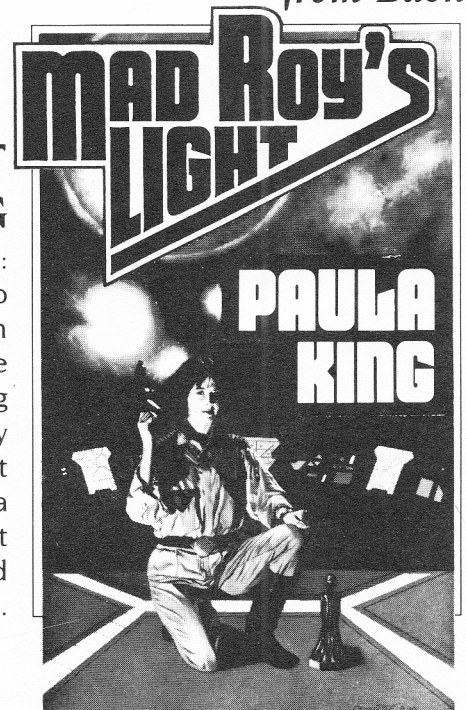


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—Jacqueline Lichtenberg,  
author of the *Sime Gen* series

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## The Suite Ghod Program: Threat or Menace?

By Victor Raymond

As you are thumbing through your program book (otherwise why would you be reading this?), you just might want to know that there is a wide range of **Open Parties** scattered throughout the hotel. Most of them have been arranged through the suite ghod program, which tries to match up worthy party-throwers with appropriate spaces for their parties.

The primary areas for **Open Parties** are as follows:

The poolside cabanas, on both the 1st and 2nd floors

Floors in the South Tower that have suites (floors 5, 7, 9, 11, 14, 16, 18 and 20)

The lower floors in the Plaza Tower (also known as the North Tower)

Check in at the **Parties Monolith** at the Information Center for more information, as well as keeping your eyes open for the flyers which will doubtless proliferate at the convention. If, after all of this, you want to try your hand at throwing an open party at Minicon 28, drop a note to: Suite Ghods, Minicon 28, P.O. Box 8297, Minneapolis, MN 55408.

## Registration

Greg Cotton and Mitch Pockrandt

Hours: Noon – Midnight Friday  
10 a.m. – 4 p.m. Saturday

### *After-Hours Registration*

Go to the Bridge for all registrations.

### *Lost Badges*

Lost badges can be replaced for \$1.00 with your ID at registration or after hours on the Bridge.

### *Name Changes on Badges*

Tape and markers will be available in the consuite on the 22nd floor, or at the Information Center.

## Convention Services

Polly Jo Peterson

Hi! It's me again, Lady High Everything Else. We were introduced in progress report #1. Let me take you on a tour of our facilities.

### *Information Center*

If you have any questions about where things are or what's going on ("Sorry, I lost my pocket program") or where the good parties are, you can stop here and get the answer! People in the know will help you find out what you need to know and make *you* a person in the know. The **parties monolith** will be available to either announce your party or tell you where someone else's is happening. (Note: Hey you party hosts! You have to get your event up on the parties monolith. We don't read minds.) You can also introduce yourself to John Skovran (or a virtual John) who will tell you where you can go be useful to the convention by volunteering (but more about volunteers later). Finally, there will be a huge (and friendly) map of the area to let you know where to find the restaurants mentioned in the restaurant guide. There may even be some menus for you to peruse to see what you are getting into. So stop by the Info Center. We'll talk.

### *Recycling*

Yes, we would like to save trees, sand beaches and dead, prehistoric crushed plants. We hope that there will be marked recycling bins located conveniently on every floor of the hotel, so will you please make the same effort you do at home to separate out your refuse and recycle the good bits? My maple tree thanks you, my dinosaur thanks you and I thank you.

### *Voodoo Message Board*

So just how do you find that friend that you haven't seen since last Minicon among the 2,000-plus people who are roaming about the hotel? Why, you leave a message on the Voodoo Message Board! This will be located as it was last year between Registration and the Info Center. Simply look up the name of the person you want to contact on the complete print-out that will be on the wall (actually, look first for your name to see if your friend beat you to the punch) and then write her/him a note,

insert it in the proper alphabetical slot and then put a pin in him/her (metaphorically; we will actually be using little dots) and begin to send out mental telepathy messages to him/her to **check the message board!** Don't forget to check occasionally yourself as you pass by.

### Child Care

Child Care will be located where it was last year on the far upper level of the pool area next to the Bridge. There are a lot of kids registered for the convention, so it would be a good idea to check in with Joy Bennett and her crew to make sure that room is available. Of course, if you want to help out by volunteering to entertain the kids, this is always welcome. By the way, if you should happen to find a lost child, please take him/her to the Bridge (room 215).

Hours:	Friday	11 a.m. – 2 a.m.
	Saturday	noon – 2 a.m.
	Sunday	noon – 4 p.m.

And last but not least:

### Volunteers

We want your body to help us make this the best con ever (does that sound like a campaign speech or what? "Ask not what your con can do for you . . ."). But seriously, besides letting you know that we would love to have you help us run the con and that you would have *fun* helping us run the con, I want to say a big, big thank you to all of you who have made Minicon the great event that it is. For those of you who are skipping over this because you already know all about volunteering:

## Thank You for Volunteering!

This is not like those thank yous that you get before you do whatever they are thanking you for. ("Thank you for not smoking." I *hate* that, even though I don't smoke.) Just think how this con has grown from the first con with only a few members to the 2,500 or so that are here today. Nobody gets paid and people put in lots and lots of hours to make this thing happen. (I reported in the first progress report that last year we had 70 volunteer hours for each hour of the convention.) It is all a reflection of what we all value about being in fandom—we care about each other and show up in droves to help a fan move or put someone up who is in

town overnight. Or we put in lots of hours to have this con be fun for 2,000 of our best friends. Where else can you find such community? So, thank you *all* from Minicon 1 all the way through Minicon 27 for all the things you have done—big and small—to make this con great. You *do* make a difference in our lives.

Have fun one and all at the con.



*...with  
a little  
help  
from  
my  
friends*



All Minicon volunteers working eight hours or more will receive a T-shirt with this exceedingly nifty design on it. Be a volunteer, not a dodo!





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# BayCon '92

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Jeanne Robinson  
Spider Robinson  
S. P. Somtow  
Art Widner  
Gene Wolfe

## Parties

### Charles Piehl

What can I say about Parties that hasn't already been said? You are most likely reading this after going home, basking in the afterglow of another wonderful convention. Let me help you reminisce. Close your eyes. Relax. Don't worry, you can trust me; I've done this before.

Those of you who arrived on Thursday came filled with expectations and perhaps some anxiousness about how the convention would work out. If you managed to catch a glimpse of any of the Parties Staff, odds are we were hauling something or other into the Consuite in order to be ready for Friday's horde. All manner of odd things were hauled up to the bustling 22nd floor, and by evening things were beginning to look almost ready. Of course you volunteered to help out; there was nothing else to do.

Odds are, however, that you arrived on Friday. You waited in line first for your hotel room, and then for your registration, all with the patience of a Moscow shopper. If your group came to the hotel separately, you then got to try and *find* them all. Welcome to Minicon. You did eventually find your friends, after checking to see when the Huckster's Room would open, looking at the Jacuzzi (it was still there), and running into five people you hadn't seen since last year, two of whom had names you couldn't possibly recall. When you finally found your friends that evening in the Consuite, you wondered why you didn't think of that in the first place? Remember how surprised you were when you saw beer and blog being served again? Your friends pointed out that they knew it would be here, because every progress report had the message hidden cleverly between the lines. You felt a little bemused when you asked the Parties Head about this, who explained that he could only remember having a dream about no blog at Minicon. He said that he woke up in the shower one day and everything was fine. Funny thing. Odd little man, really.

Friday night flowed into Saturday and Saturday evening as one great whirlwind of people—panels, the Consuite, Parties at Poolside, Hucksters, and, of course, the pool itself. There

was music, art, fun, tales swapped old and new, and altogether too many neat friends, also old and new. There were the annual crop of neos (new con-goers) to explain things to (yes, of *course* we give the beer away—it's *illegal* to sell it without a license). Oh, and don't forget to eat; going out with friends you don't often see is one of the great things about Minicon.

Sunday morning, they closed the pool for that Easter Brunch. We all grumbled and growled about it, but realized that the Radisson makes a fortune on the thing, and we can't really do anything to stop them. So, we stayed more or less out of their hair until the pool finally reopened around 3:30 that afternoon. In the meantime, you figured out how you were going to get your friends together to either check out of your room and start for home, or just dread returning to the allegedly real world the next day. For some of us die-hards, Sunday evening also meant the Dead Dog Party in the Consuite. Getting together with convention friends to talk/sing about the con, the next con, life, politics, whatever.

Why, you ask, am I sitting here in March writing an account in the past tense about an event happening in April which you probably won't read until May? I wanted to be the first to write a review of the con. And why haven't I talked about Parties yet? Oh, but I have. I'm talking about the people you meet, the stories and songs you share with them and the fun of just being at a convention. This is what the Consuite is there for.

The Consuite is the 22nd floor of the hotel (at the top, of course). As you get off the elevator, smoking is allowed on the right (west) side where all the hotel-type rooms are. The food and drink are all free; if you see that we're out of something, ask. You just may be asked to help set it out. In this or any other instance, never be afraid say "no." It's a neat little word (I wish I could learn it). Please, however, say "yes," instead. If you want to find people, look in the Consuite. If you want to be found, look in the Consuite. If you just want to find something interesting going on, look in the Consuite. If you don't find anything interesting going on, well then **START SOMETHING!** Do I have to do **EVERYTHING** around here? There is also a poolside consuite where you can change for the pool, chat and do all the other things

you do in the main Consuite upstairs. Located in rooms 114, 115 and 116 by the pool. Closed during the Brunch.

That, in essence, is what Minicon is all about. We have been arguing for years about where we want to go with Minicon, and how we ought to get there, and in some cases the whole thing has gotten out of hand. The one thing we haven't forgotten is that it's people who make a con great. In my (more-or-less humble) opinion, Minicon is a celebration of SF Fandom; the literature, media and arts that define the genre, *and* the people who make it great. We are the writers, readers, artists and even editors who make the world of fandom, and therefore Minicon, so neat. We have lots of great programming to have fun with the literature and its myriad forms and issues. We also have great parties to have fun with the people. That's you.

Come to the Consuite—it's your party, after all.

### **What's Happening?**

**FOOD!** Potato chips, corn chips, pretzels, popcorn, chocolate, gorp, cookies, the ever-popular Mystery Munchies and more. Also doughnuts in the morning and occasional surprises.

**DRINK!** Roughly 2,000 gallons of soda/pop/tonic/carbonatedsoftdrink, coffee, tea and juice. The House Bheer is Lienykegugle's Linenquaygel's Lynniegoggle's Leinie's. Naturally, we also have Blog, made from a secret recipe that nobody knows, equally available in Traditional or St. Paul varieties (or Regular or Unleaded, or Alcoholic or Nonalcoholic).

**MUSIC!** Room 2206 (and friends) is the Music Party Room. Come up and join in; no invitations required. Some times will be set aside for particular events or singers, and your cooperation is appreciated. When someone suggests a song, it is considered VERY bad form to exclaim, "Oh, no! Not THAT thing again!" or some such. Other than that, come on in, and join in the fun. This *is* a smoking room.

**MORE!** No, I think I'll just keep this to myself for now. But come on up and be surprised.

### **A Note on Alcohol**

We will need to see your badge to be certain that you are legal for alcohol, and in the event there is any doubt the bartender may possibly ask to see ID. This is in keeping with Minnesota law and Minicon Parties Policy. In the unlikely event that a bartender suggests to you that you've had enough for the evening, please understand that we aren't trying to be morality cops but we ARE concerned about your safety and the safety of those around you. There is also the obligatory caveat against driving anywhere while intoxicated. If you are out of it and need to go somewhere, get a (sober) friend to drive you or ask the Parties Staff on duty if he or she has some suggestions. We don't want to ruin your fun, but we do want to be at least a little responsible. 'Nuff Said.

### **Volunteer List**

As Parties Head, I get to act as host to all of you who come to Minicon and invite you to come up to our party. Minicon has a long tradition of having great consuites, and we have every intention of keeping up with that reputation now and in the years to come. I also get to work with some of the greatest folks in fandom. I am really proud to work with these people, and I really regret not having the space to list all of the other folks who keep us going at the con, but to them I am also forever grateful. You will, however, find a complete listing of the rogues responsible in the Consuite itself.

Many special thanks to my recent predecessors in office: Jeff Ahlstrom, Sue Grandys, Peter Hentges, J. Elwood Holmberg, Lynn Litterer, Victor Raymond, and of course Peter Richardson. They schooled me as a Twinkie, Bartender, and Subhead—in short, they made me the Parties Head I am today, and I'll never forget them for it. Also to Drew Bergstrom for help in planning the Bar operation.

VERY special thanks to PFRC (the Permanent Floating Riot Club—Minicon 21 Fan GoH) and

ASAKCA (the All-Seeing, All-Knowing Council of the Ancients) for years of help and fun. Special thanks to ASAKCA and SEMGS (Southeastern Michigan Gluttony Society) for their long-range work on volunteer issues.

If you want to join us for next year, talk to me or a SubHead in the Consuite.

Charles Piehl  
Minicon Parties Head  
1992, 1993 and beyond



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# Minicon 28

**Will be happening  
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**Special Minicon 27  
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**The Grand Triumvirate:  
Margo Bratton • Polly Jo Peterson •  
Victor Raymond**

**The next Minicon 28  
Open Forum is also the  
*Minicon 27 Post Mortem***

**April 26th, 1993  
2:30pm  
at the  
Roger Imme Center  
Whittier Park  
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Minneapolis, MN**

**Everyone is welcome to  
attend!**

# TALES OF THE UNANTICIPATED

Fiction, poetry, artwork, and essays by rising stars!

TENTH ISSUE (available April 1992) includes John Sladek on books; fiction by Eleanor Arnason, Martha A. Hood, David Starkey, Howard V. Hendrix, Kij Johnson, and Mark W. Tiedemann; poetry by Mark Rich and Sandra J. Lindow; and Greg L. Johnson on SF and rock and roll. \$4.

#1 (photocopy facsimile of original) includes fiction by Carolyn Ives Gilman, Ruth Berman, and Terry A. Garey; Kate Wilhelm's essay, "On Responsibility;" John W. Taylor on Philip K. Dick; John Calvin Rezmerski's Rhysling Award-winning poem, "A Dream of Heredity;" winners of a "bad SF" contest judged by Damon Knight; and an interview with Arnason. \$5.

#2 includes fiction by Arnason, Dave Smeds, Janet Fox, Nathan A. Bucklin, and Peg Kerr; Rezmerski's poem, "Challengers," and an interview with Knight and Wilhelm. \$3.

#3 includes fiction by Arnason, Fox, Bucklin, Kerr, Phillip C. Jennings, Bruce Bethke, Colleen Drippe', and Kij Johnson; poetry by Thomas G. Digby; and an interview with Chelsea Quinn Yarbro. \$3.

#4 includes fiction by Fox, Jennings, Bethke, Garey, Hendrix, and Elissa Malcohn; a Charles Nodier story translated from the French by Ruth Berman; poetry by Bruce Boston; and an interview with Larry Niven. \$3.

#5 includes Clifford D. Simak's story, "Courtesy," and David W. Wixon on Simak; fiction by Jennings, Bethke, Kerr, Robert Frazier, and Laurel Winter; poetry by Camilla Decarnin; and an interview with Sladek. \$3.

#6 includes Fritz Leiber's story, "Lie Still, Snow White," Rodger Gerberding on Leiber, and a Leiber interview; fiction by Berman, Bethke, Smeds, Hood, and Uncle River; and poetry by Margo Skinner. \$3.

#7 includes fiction by Fox, Bethke, Hood, Garey, Jennings, Smeds, Jamil Nasir, and Sherrie Brown; Sladek on books; poetry by Malcohn; and part of an epic poem by Arnason. \$4.

#8 includes fiction by Hood, Kerr, Nasir, Winter, Kij Johnson, and Chuck Rothman; poetry by Rich; Sladek's column; and an interview with Kim Stanley Robinson. \$4.

#9 (fifth anniversary issue) includes fiction by Hood, Frazier, Tiedemann, K.D. Wentworth, Lance Robinson, and Andre' Guirard; poetry by John M. Ford; Sladek's column; and an interview with Jonathan Carroll. \$4.

Artists include Gerberding, Suzanne Clarke, Margaret Ballif Simon, Erin McKee, Timothy Stamdish, Peggy Ranson, and Cindy Rako.

Three-issue subscription (#s 10-12), \$10. "Heckuva Deal" (#1 photocopy and #s 2-12), \$30. Make checks payable to the Minnesota SF Society. Canadian subscribers send \$12 U.S. currency for three issues; \$36 for the "Heckuva Deal" (cash or money order).

Eric M. Heideman  
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Reading submissions for #11 May 15-June 30, 1992.

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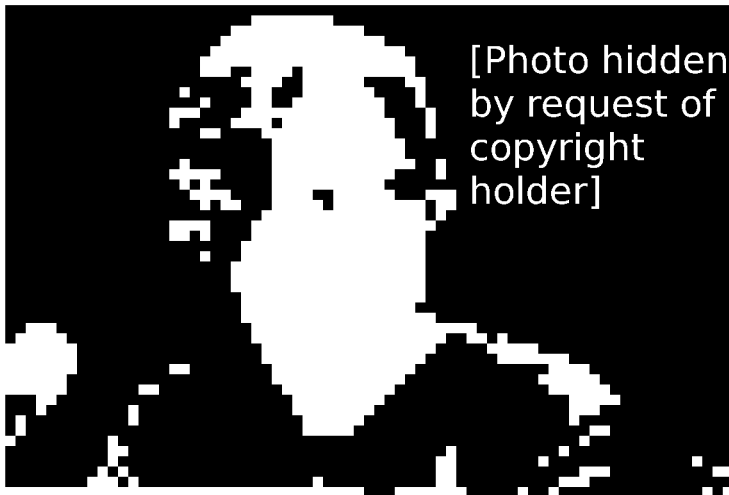


## Lois McMaster Bujold: Guest Writer

Patricia C. Wrede

If anyone on this earth has earned the success she is currently enjoying, it is, in my humble opinion, Lois McMaster Bujold. I've known her for a good ten years now, first through a kind of pen-pal critiquing arrangement masterminded by our mutual friend Lillian Stewart Carl, and later in person at conventions. I've had the privilege of watching her go from an under-encouraged, unpublished, hopeful amateur to an acclaimed professional with a shelf full of awards (including a couple of Nebulas and Hugos). I've also gotten to know about one or two of the skeletons in her closet (for instance, you notice her bibliography doesn't mention the *Star Trek* zine she and Lillian put out back when . . .). Through all the ups and downs, she has displayed both grim determination (she wrote three complete novels before selling any of them), superhuman dedication (she wrote them while taking full-time care of two toddlers), and the same slightly skewed sense of humor that shines through all her work ("I plead running around in large circles" she wrote me once in apology for not having answered a letter as soon as she thought she should have).

Lois was born and raised in Ohio, attended Ohio State University, and currently lives in Marion, Ohio, with her husband of twenty years and their two children, Anne, 13, and Paul, 10. Lest this sound too, too utterly



midwestern for words, she mentions a summer spent hitch-hiking around Europe and a six-week study tour of East Africa in college which resulted in "eight hundred slides of bugs" and, some years later, the setting for the first part of *Shards of Honor*, her first novel.

After college, she worked as a pharmacy technician at Ohio State U Hospitals, which job she remembers fondly mainly because her staff card let her into the main library stacks. She's still a voracious reader, with a taste for SF acquired from her father, who passed the magazines he bought for himself on to her. She also claims a taste for mysteries, fantasy, history, romance, travel, war, poetry and pretty much any other sort of printed matter she can lay hands on.

Some time in the very early eighties, inspired by the publication of her high school partner-in-crime, Lillian Stewart Carl, Lois decided to take a crack at writing. It was, she says here, supposed to be a hobby. Ha. It took all of one practice novelette to get her well and truly hooked. For the next three years, from late 1982 through 1985, she wrote, rewrote, put kids to bed, analyzed and revised, coped with financial crises and chicken pox, put the kids to bed *again*, and wrote some more. She finished three novels and several short stories during that time, but her only sale was a short piece, "Barter." Everything else collected rejection slip after rejection slip.

Then, finally, Baen Books bought all three of the finished books, publishing them at three-month intervals; thus, Lois says, "leading the uninitiated to imagine that I wrote a novel every three months." Her family was, um, surprised by her success. Now, after six years, eight books (the ninth is in the publishing pipeline somewhere) and various awards, "they are becoming less surprised."

As for her work—well, you just have to read it, that's all. Nobody else combines humor, insight and flat-out space opera adventure in quite the way she does. Everything is grist to the mill, from genetic manipulation and cloning to "forensic plumbing," exploding cat flops and Shakespeare's *Richard III*. Her editor said once that trying to tell her what ideas to

© 1987 by Jay Kay Klein

work on was like trying to herd cats; if you have any acquaintance with her favorite hero, Miles Vorkosigan, you may have some idea why. Her books are good solid fun, with serious undertones and a great deal of sympathy for the all-too-human characters caught up in the chaos.

She likes talking to fans, if you don't catch her too early in the morning. ("After ten years of being a Mom, having a roomful of *adults* actually listening to me is WONDERFUL.") So talk to her, when you see her and her daughter Anne wandering around the convention. They're friendly and they don't bite.

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2. "The Mountains of Mourning," *Analog*, May 1989
3. "Labyrinth," *Analog*, August 1989
4. "Weatherman," *Analog*, February 1990

The first three novellas are collected in the sixth book, *Borders of Infinity*, listed below.

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4. *Falling Free*, *Analog*, December 1987–February 1988; Baen Books, April 1988
5. *Brothers in Arms*, Baen Books, January 1989
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Italian: *Gravita Zero*, Nord, April 1990

German: *The Warrior's Apprentice*, Heyne, to be published

Miscellaneous: *Shards of Honor* was a final nominee for Balticon's 1986 Compton Crook Award for best first novel. The author was a final nominee for the Campbell Award for best new writer, 1987 Worldcon (Conspiracy). *Falling Free* won the Nebula for best novel of 1988, and was also a final nominee for the Hugo for best novel and for the Prometheus Award. "The Mountains of Mourning" won the Hugo Award and Nebula Award for best novella of 1989. "Labyrinth" was the winner of the 1989 Analytical Laboratory, *Analog's* reader's poll, for favorite novella/novelette. "Weatherman" was a 1991 Nebula final nominee in the novella category, and won the 1990 AnLab. *The Vor Game* won the Hugo Award for best novel of 1990. *Barrayar* is a final nominee for the 1992 Nebula Award.

**Work in progress:** a Miles Vorkosigan adventure

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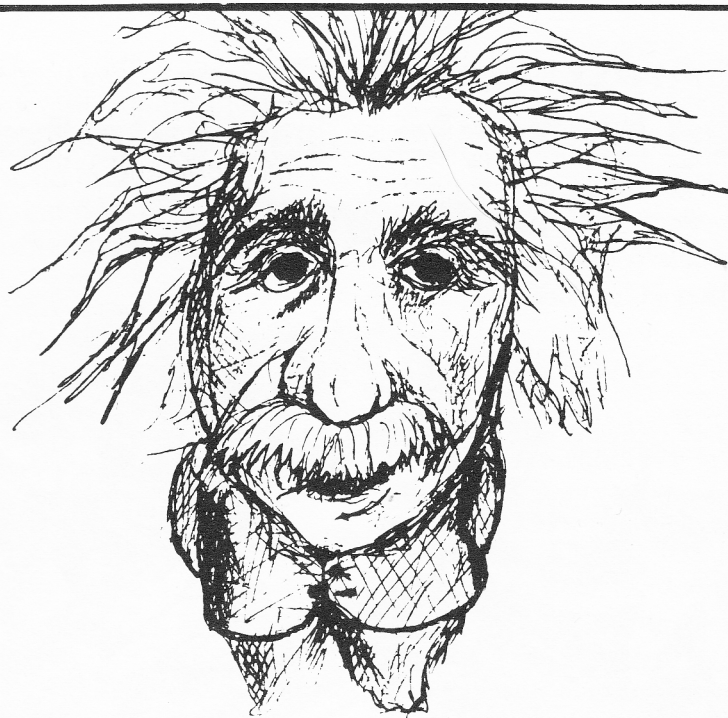
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## Ctein: Guest Artist

### Terry A. Garey

It's easy to spot Ctein: long hair, glasses, peace symbol, camera. Chances are also good that he's lugging a large Kodak Yellow box of prints. And wearing one of the shirts I've made him. And talking intensely to someone about something.

There's always something you don't expect about Ctein. Never take anything for granted. Once we were back east talking to the head of some high technology company about something highly technical that Ctein was involved in, and the guy wanted to know where Ctein had gone to school. "Cal Tech," was the reply. So the guy asked what Ctein had majored in. "Bachelor's degrees in English and physics."

"And what do you do for a living?"

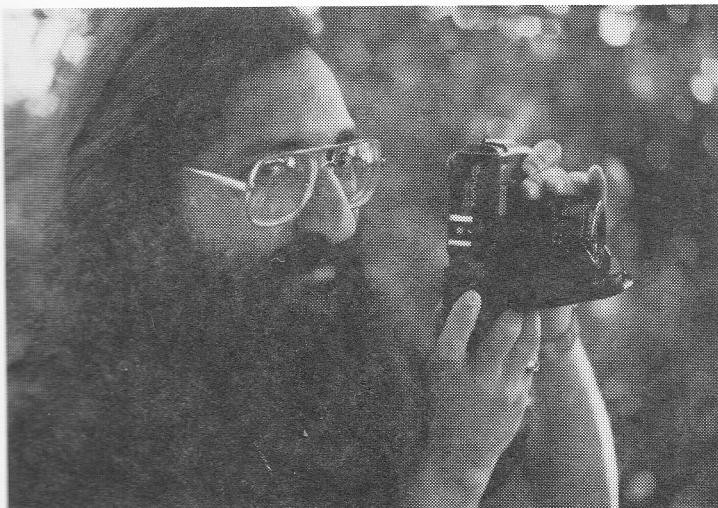
"I'm a photographer."

"Things really *are* different in California, aren't they?" stuttered the man.

Well, yes. That's why he lives there. And don't call him before ten in the morning.

# # #

Ctein has been a professional photographer for over 20 years. He took up color printing in the sixties and taught himself dye transfer printing in the seventies.



He's a contributing editor to *Camera and Darkroom* and *Photo Electronic Imaging* and has written for *Peterson's Photographic*, *Infoworld* and *High Technology*, among others. He has worked with Eastman Kodak on dye transfer and written other technical material for them. He's worked with Apple computers and Schlumberger on advanced display and printing techniques. He's consulted and done research for all sorts of companies and individuals.

On the fannish side of things he's been in A Woman's APA, APA Pi and Mixed Company, and wrote a regular column for Aurora called "Future Shock."

He's also a founding member of ASFA. Partly because of the photography and partly because he paints.

# # #

So what's so special about this guy? Why is he Artist Guest of Honor? Bribes? No.

His photography. He has many many talents, but it's the photography. Go look at it in an art show. Take your time. Drool (carefully). Long. Pant. Start figuring out how much you've got in your savings account and where you can put the print when you get it. Imagine the "bzzing!" of your eyes and the little thump you'll get in your heart every time you look up and see the dye transfer print gracing your wall. Be sure to mention it in your will. Your print will still be good long after you and I are pushing up the daisies.

Ctein has the remarkable ability to find the picture in anything he looks at. He specializes in rocket launches and landscapes, but any object is fair game and he finds the beauty and strength of anything. If you come to one of his soirees, you'll be blown away by the scope of subject.

Even a casual snapshot by this guy is amazing. He takes pictures of my kitty cats, fer gosh sakes. He takes pictures of leaves, grass, sides of houses, parrots, cloth snapping in the wind at a RenFest, bridges, belly dancers, rainbows, tree branches, grills, flowers, people . . . he

© 1992 by Mike Wilmer

even takes pictures of me. He sends me the prints. I carefully hoard them.

Then he gets serious.

He takes the picture, and he backs it up with a technical skill in printing which takes one's breath away.

The equipment looks simple enough: cyan, magenta and yellow dyes, paper, matrices, an enlarger, a timer, clothes pins, some chemicals, an old hot plate, a radio, trays, a big counter top—all surrounded by low-tech black plastic to make a darkroom in the garage/basement in Daly City. And Ctein. Magic.

He KNOWS what he's doing. He KNOWS color, line, form and the science as well as the art behind getting those things on paper. Every chemical balance, temperature, gradation, every nuance, every shadow, highlight, bit of density has been through the eyes and hands and brain of a master. The piece sings. It sings with a combination of complexity, depth and utter simplicity. And it sings for a long long time.



## Dave Van Ronk: Guest Musician

Steven Brust

This the place where I'm supposed to tell you what a sweet, wonderful fellow Dave Van Ronk is, right? You probably want me to explain that he's charming, witty and entertaining, right? Forget it. Here's a sample culled from conversations with him:

"It took them thirty years to come up with something more boring than bluegrass, but they finally succeeded."

"She sings flat."

"I get so tired of his militant wimpiness."

"He never could play. His teacher was all right."

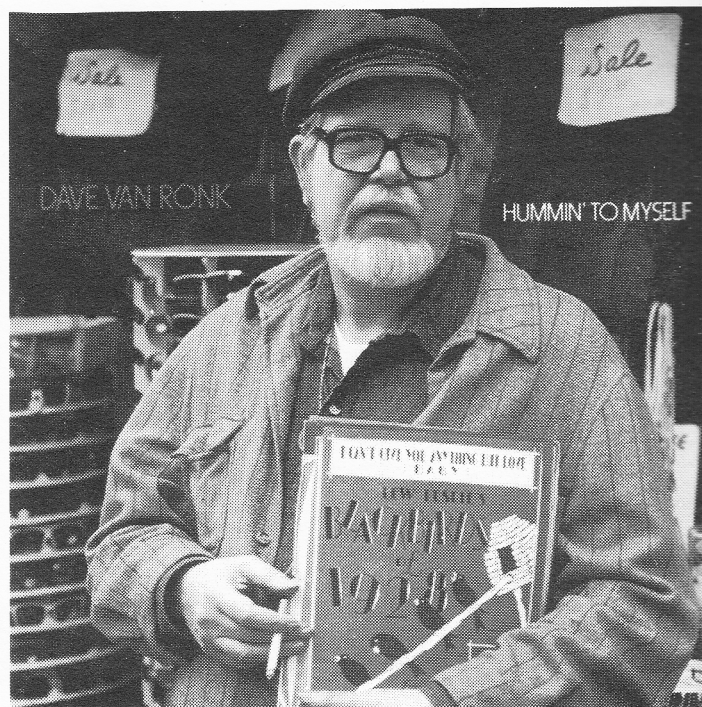
"He thinks he's clever. I hate people who think they're clever."

"She did all of her songs too slow."

I'm not going to tell you the people and styles these were references to; ask him if you want.

Since he had been—

Wait a minute. I'm assuming that you know who this guy is, and at least part of why we



wanted him for Guest Musician. In case you don't, I'll give you the brief version. Dave Van Ronk is a folk/blues singer, guitarist and songwriter. He's got more than a dozen albums out. Garrison Keillor said, "When Dave Van Ronk sings a song, it stays sung." He gave guitar lessons to all sorts of people you've heard of, including the Zimmerman kid from Hibbing. If you have a lick of sense, you'll hear his performance, and then you'll understand.

As for fannish credentials, he was on the NYCON II committee, was a founding member of the Fanarchists, and edited the second edition of the *Bosses' Songbook*. Okay? Now, where was I? Oh, yeah. I was going to talk about getting the chance to actually meet him when he was playing in town some years ago.

Since he had been one of my heroes for as long as I can remember, I jumped at the chance to sit down and talk to him. When I'd finished fawning on him and raving about how wonderful he was, naturally I decided to impress him. About here, the conversation turned to Milton's *Paradise Lost*. I like Milton. Dave doesn't. Dave explained why. To illustrate his point, he started quoting whole verses, from memory. I mean, I can handle someone disagreeing with my taste in poetry, but to have him know the stuff he dislikes well enough to quote it seems entirely uncalled-for.

Realizing that I was way out of my depth, I switched subjects to painting, which I'd been researching, and I made some comment about Jacques Louis David, which resulted in a discussion (from Mr. Van Ronk) on the way David achieved his effects (with comparisons to Delacroix as well as to the English painters of the same period), on David's political history and how his work changed from the French Revolution to the rise of Napoleon, and a few footnotes on who the worthwhile Impressionists were, and why. This led to sculpture and . . . I don't want to talk about it.

Cooking? No way. He could compare Northern Italian to Southern Italian, illuminate the historical origins of French Nouveau cuisine while discussing how to dry and grind Mexican chilies and explaining why *this* meat would never taste quite right in *that* kind of dish.

We covered music, of course—starting with symphonic and opera and going right up to the present, and he, like, well, knew everything.

At this point, I gave up trying to impress him and we just talked, and it was one of the most pleasant evenings I've ever spent—so much so that I've gotten together with him whenever I could and repeated the experience; I've never been disappointed.

So, okay, I admit it: He really *is* charming, witty, entertaining, and he really does know stuff. I've always been a sucker for articulate people who actually know stuff.

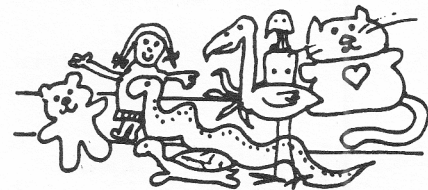
I'm especially a sucker for articulate people who know stuff, and who are also astoundingly brilliant performers.

When I grow up, I want to be Dave Van Ronk.

### *4th Annual Hug-A-Thon*

What can one person do to make a difference in the world? With the help of Gerri Balter and Herman Schouten and their furry children (2,005 and multiplying even as I speak) David Cummer has solicited pledges (per hug) and raised \$3,000 for the Minnesota Aids Project Emergency Financial Assistance Fund over the last three years.

This year's *Fourth Annual Hug-A-Thon* will be held on Saturday July 25, 1992 at 2 pm, again at the home of Gerri and Herman, 1381 N. Pascal Street, in St. Paul. You are invited to come and cheer David on and pledge money for this important cause. Your furry friends are welcome, too! Every hug counts.



Art: Jeanne Mealy

#### HUG-A-THON '92 PLEDGE FORM

Your Pledge

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¢ per hug \_\_\_\_\_

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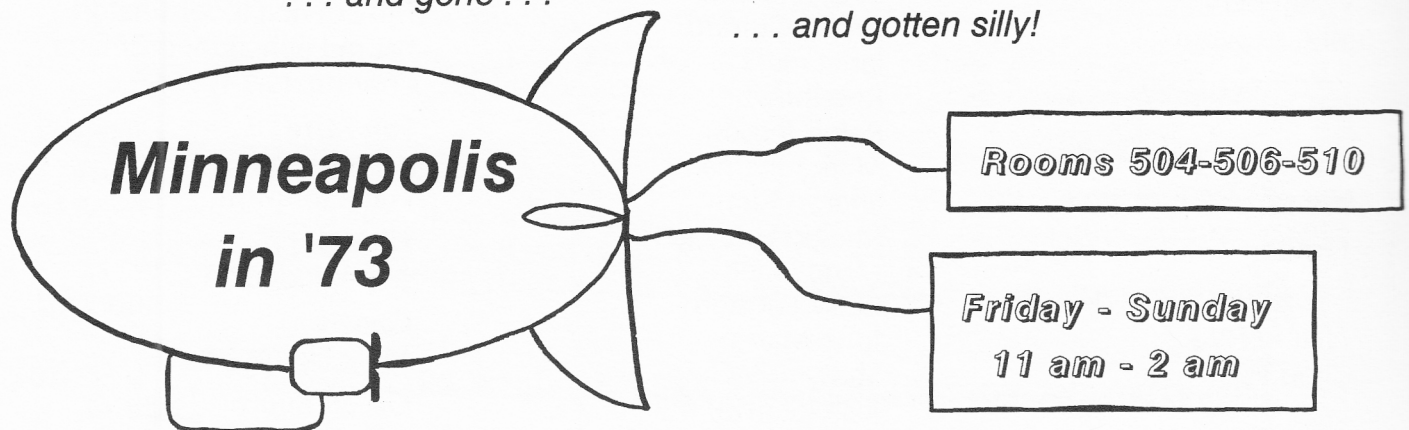
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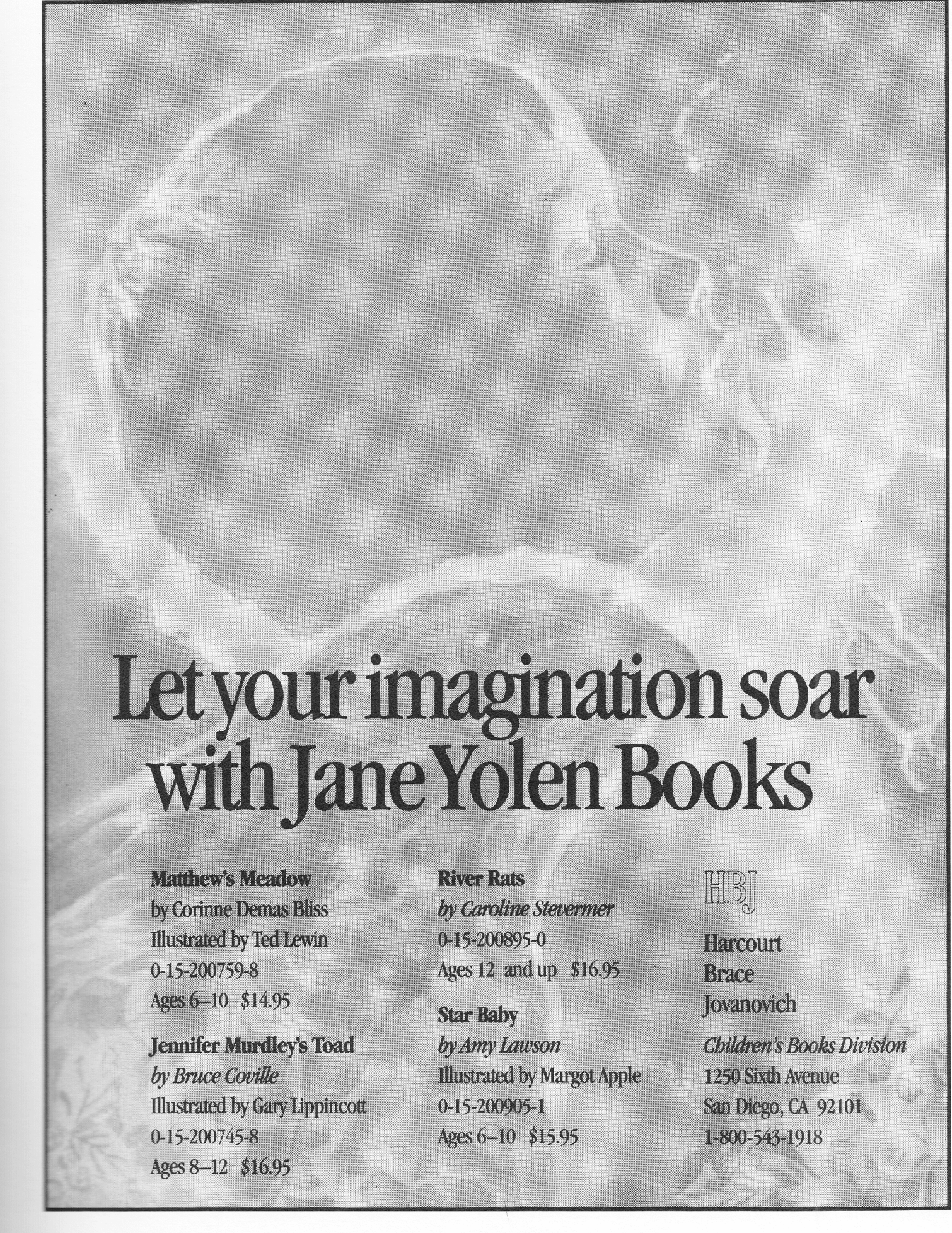
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*An idea whose time has come . . .*

*. . . and gone . . .*

*. . . and gotten silly!*





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# Which Came First—The Dodo Or the Engram?

Denny Lien

So, what is it with this dodo business anyhow? Why shouldn't you be a dodo if that's your pleasure? (It's a rainy Sunday afternoon, there's nothing good on, and you're feeling a sudden strange desire to be clubbed to death by Dutch sailors. . . .) Why does Minnesota fandom feel called upon to offer unwanted advice against reincarnating as *Didus Ineptus* (Linn.)?

Well, actually we don't much care, but it makes a good song. And it was a rainy Sunday afternoon back in the early 1970s when Minn-STF Floundering Father Jim Young, frustrated in his ongoing effort to catch on the radio a briefly-popular novelty song about dodos, and suffering through a bad television movie full of pseudo-Russian musical production numbers, felt something click—or possibly snap—in his brain. Cossacks! Tundra! The fury of the elements! And tying it all together—the elusive (so elusive as to be, like, extinct, actually) figure of the archetypal, verily Jungian (or at least Youngian) dodo!

He wrote the song. (It was that or finish watching the movie.) He published it in Minneapa (where a lot of things at that stage of Minn-STF's history tended to get published). And somewhere around then, or just before or just after or just sideways (memories fade, theories disagree, and documentation gets packed away in attics), another Minn-STF and Minneapa member, EssJay, became ridden by the spirit of the dodo (a new loa point in local fandom) and began giving us the bird in cartoon form, establishing for all time, or at least until history gets revised again (stay tuned), the generic Minn-STF Dodo, a rotund and inquisitive-seeming two-dimensional totem animal whose qualities are carefully defined by the Fannish Bureau of Standards (of which we have none).

Which still does not answer the questions: viaduct—whoops, why a dodo?

I admit to some ambiguity, people. ("This is Chris in the morning on K-DODO and I'm

waxing pretentious, and later Pretentious will be waxing me.")

On the one hand: Walgvoegel: the "nauseous bird"—don't be that, because the folks in the Party Suite will just have to clean up after you. "A pigeon . . . grown to the size of a turkey": don't be that, because you'll spend all of your money at the first huckster's table you encounter and have to hitch-hike home.

"Dodo (from the Portuguese Doudo, a simpleton)"—'tis a gift to be simple, 'tis a gift to be free, but 'tis a long way to Portugal too, so don't be that.

On the other hand: Dodos flourished on (among other islands) *Reunion*, that most fannishly/conventionally named of lands. Flightless, I am sure they dreamed of flight as intently as any L-5 advocate; nonaquatic, I cannot doubt that the rhythms of Gaea's ocean moved in their blood as they do in all of Her children, and the occasional solitary Solitaire must have stared at some point off to sea, viewed the incoming Dutch or Portuguese ships, and, like the falling whale in *Hitchhiker's Guide to the Galaxy*, "wondered if it would be friendly."

In short: it wasn't. The sailors, pigs and dogs descended; ate the eggs, ate the adults (the flesh reportedly tasted bad, but it was better than ships' rations); took a few specimens back to the Real World where they were briefly wondered at and soon forgotten—by the early 19th century, it was actually necessary for scholars to collect and publish evidence that so improbable an entity had ever lived at all. And, existence proven, the dodo lives on today only as a symbol of obsolescence and futility.

I think the dodo was probably a good neighbor, but a lousy role model. As the Real World gets more and more absurd, I would hope that fandom does not go the way of the dodo (or even The Way of the Dodo). Try to avoid being clubbed to death just because you seem to be obsolete. Don't let the pigs eat your eggs. Watch your back, and watch the backs of your fellow fans.

Don't ever be a dodo.  
Don't ever be just one.

# The Dodo Song

Jim Young

## First Chorus

Don't ever be a dodo,  
For if you are a dodo,  
It shows that you've read Gogol  
And Gogol's just so-so.

The Russians and the Svenskas  
They met up in Smolenskias  
They started fixing fences  
But wound up pitching hay.

The snow began to falling  
And each one started calling  
Or hollered, caterwauling,  
"Somebody get my sleigh!"

## Second Chorus

Don't ever be a dodo  
Don't ever be a dodo  
Don't ever be a dodo  
Don't ever be just one!

By now the snow was so tall,  
It reached clear 'round to St. Paul  
And they expected no stall  
To fall that winter's day.

So every man was soon hid  
By snow, except Leonid;  
And Ole, he was frostbid,  
But they two got away.

## Third Chorus

Dodo boatman (hey!)  
Dodo boatman (hay!)  
Dodo, dodo, dodo boatman (hey!)

The thing that saved these two guys  
From turning into snowpies  
Was something of a surprise—  
They hadn't read Gogol.

The moral of the story  
Although it's rather gory—  
Is simply "Don't get snorey  
While reading in *Dead Souls!*"

Second Chorus

Third Chorus

First Chorus (twice)



Don't ever be a dodo . . .



Don't ever be just one!

# Pro Etiquette

## Stephen Goldin

*In this article, the word "Pro" shall mean any guest of the convention: writer, artist, panelist, and any other person with some degree of celebrity.*

### At the Meet-the-Pros Party

1. Offering to buy the Pro a drink or a meal is always in order.
2. This is a time for light conversation and general getting acquainted. Keep it light; make an appointment if you want a detailed philosophical discussion of the Pro's work.
3. Remember, other people may want a chance to meet and talk to this Pro, too. Don't monopolize his time.
4. This is a social occasion. Don't bring books or other items to be autographed. That's what autograph sessions are for. This is a time to *talk* to the Pro. The Pros are here to talk to you.
5. Most Pros have had their rabies shots and are safe to talk to, as long as you're polite. Don't be bashful. Compliments are *always* welcomed.

### At the Autograph Session

6. See Rule 1, above.
7. Remember, this is a signing session. If a Pro has a long line of people waiting for his signature, don't tie him up with conversation. That's what the Meet-the-Authors party is for.
8. Some Pros have short lines, or none at all, at autograph sessions; that's just the way it works. If that's the case, they may enjoy someone who'll stick around and talk with them. When in doubt, ask.
9. See Rule 2, above.
10. If you have more than five or so of the Pro's works to be autographed and there are people waiting in line behind you, get five done, then go back to the end of the line to have more done later.

### After Panels

11. See Rule 1, above.
12. Panels are one of the few places where you can be sure of catching the Pro you're interested in. If you want to speak briefly with the Pro or get his autograph, wait until the panel is over. Then step out into the hall with him and conduct your business there so the next panel can get started.
13. See Rule 2, above.

### In the Hallways

14. See Rules 1 & 2, above.
15. If you see a Pro you want to talk to, ask if he has a moment to talk. Don't delay him on his way to the rest room, a panel, or other appointment.
16. If the Pro is involved in another conversation, don't interrupt; wait quietly at the periphery until there's a break, then excuse yourself and ask if you could have a brief word with the Pro. If the answer is no, see Rule 2, above.

### In the Bar or Restaurant

17. If you see the Pro seated by himself, you may approach and ask politely whether he wants to be alone or whether he would like some company. Restaurants and bars are not the place for autographs; if that's your aim, ask when would be a convenient time to get one.
18. If the Pro is seated with a party of other people, don't interrupt. If you know one of the people in the group, you may ask that person whether he'd mind your joining them. If you don't know anyone in the group, see Rule 16, above.
19. Don't be a sponge. Pay for your fair share (rounds, meals, etc). Many Pros are as broke as you are.

### Room Parties

20. If you're giving a room party and would like a Pro to attend, give him a specific invitation. Many Pros would like to make the rounds of parties, and this makes them feel welcome.

21. If a Pro shows up at your party, he is fair game for discussions and autographs. After all, he came there of his own free will, and can leave whenever he wants. If you're a good host (see Rule 1, above), he might not want to.

### **In General**

22. See Rule 1, above.
23. Don't insult the Pro. If you have a low opinion of a given Pro, just ignore him. Life is too short to waste on negative things. There must be plenty of other people at the convention whose work you like; why else would you be here? Find them and let them know. See Rule 1, above.



## **Laramie Sasseville and V. Ellen Starr**

### **Hours**

<b>Thursday</b>	
7:30 p.m.	Art show set up (help wanted) (volunteers receive preference in choosing display space)
<b>Friday</b>	
12:00 noon	Open for artist check-in
5:00 p.m.	Open for viewing
10:00 p.m.	Close
<b>Saturday</b>	
10:00 a.m.	Open for viewing
5:30 p.m.	Art show ends
10:00 p.m.	Art auction begins Sold art may be picked up after the auction
<b>Sunday</b>	
9:30 a.m.	Artist check-out permitted
2:00 p.m.	Take down art show (help wanted)

Please help us to encourage artistic excellence by casting your vote for your favorite works!

### **Awards**

There will be both a peer vote and a general vote. Ribbons will be awarded in the following categories: Best of Show, Best Fantasy Work, Best Technical SF, Best Horror, Best Humor, Best 3-D, Best Artistry (pure aesthetic quality), Most Original, Most Thematic (best representation of a given theme), Best Black and White Work, Best Color Use, and Best Multi-Media.

### **Bidding Rules**

1. Attending convention members have the opportunity to bid on art in the art show and to buy prints from the print shop. Each bid is an offer to buy and is legally binding when accepted on behalf of the artist. All bids must include your name, badge number and, of course, your bid price.
2. Written bids will be accepted during the art show's regular hours on Friday and Saturday. No bids will be accepted after the auction.
3. Art with **four** (4) or more written bids will go to a voice auction on Saturday night. Art with less than four written bids will be sold to the highest bidder after the art show.
4. Artwork is available for viewing and inspection. Art is sold "as is." (Most artists are good about repairing damage if there is any.)
5. Minicon will accept payment by cash, check, VISA or MasterCard.
6. Bids must be in whole U.S. dollars. Bids must be higher than the posted minimum bid and all previous bids on that piece. (Yes, some people have to be told.)
7. If you buy artwork and fail to pick it up, Minicon will retain the artwork and contact you about payment. Minicon reserves the right to resell unclaimed art to recover its costs.
8. This year, you may hire the art show co-heads to act as your bidding agent. The co-heads or their representative will act as your agent, placing bids in your name,

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during regular art show hours only, not during the auction. If the artwork in question goes to voice auction for any reason, the co-heads have automatically fulfilled the commission. The agent fee is one dollar (\$1) for each piece watched. The co-heads may stop accepting commissions if the workload becomes heavy. Agented pieces will be marked with a red dot.

9. If you wish to bid on artwork where the co-heads are acting as agent, we suggest you contact an art show co-head to act as your on-the-spot bidding opponent.
10. Some of the artwork in the art show is limited edition prints. Extra copies of the limited edition prints may be available from the artist but will probably cost more than the minimum bid. Contact the artist if you don't get what you want.

### **General Information**

No cameras, bags, food, drink or smoke are allowed in the art show.

Artwork copies in the print shop are sold by direct sale.

Most of the artwork in the show is original art. Original art is made by hand and is always unique. Some of the art is classified as a "multiple original." A multiple original is part of a common set that has been uniquely treated, usually colored, to be different from other members in the set. Limited edition prints are part of a numbered set of identical pieces. Please keep these differences in mind when you bid on art.

It takes about 20 people to run a successful art auction. Contact the art show co-heads if you want to help. The art show and auction are run by all volunteer help. The art show is using the "Artifacts" computer program by Steve Hanchar.



## **Minicon Masquerade**

### **Bill Lochen**

Well, here we are again. It's time for that annual Minicon event, the masquerade. This year there will be five categories:

Young Fan  
Novice  
Journeyman  
Craftsman  
Master/ Pro

You can find out which one you fit in at the masquerade registration table. *Note:* maker and model are subject to all categories of classification.

Each of the five categories will have a First Place trophy and a Judges Award trophy and there will be a special trophy for best of show.

There will also be workmanship awards which will include a category for best re-creation.

There will be more information at the masquerade registration table. This will be quite a showcase for workmanship and imagination.

No rentals, please.

### **Prizes**

Stop by the masquerade registration table to see them. Prize giveaways are at the sole discretion of the masquerade directors and judges.

### **Registration**

Pick up your masquerade entry card in the information zone near the main convention registration area. Please register early; all entries must be in by NOON on Saturday. Also, if you have any special needs for your presentation (special air tanks for those nonoxygen breathers, etc.) please contact the masquerade staff at the masquerade registration table.

### **Weapons—Important**

Please remember the weapons policy (see page 5). All weapons *must* be secured. If your costume just wouldn't be the same without your giant barbarian very large, sharp pointy thing or your fairly harmless short pointy thing

or your super blaster that makes 59 different beeps and buzzing noises or what not, if it even resembles a weapon, please secure it. If you plan ANY movement or choreography with your weapon, then it must be cleared with the masquerade director.

### **Masquerade Rules**

Rules (yes, we have rules) along with any other useful info will be posted at the masquerade registration table. If you will be in the Saturday evening masquerade, please attend the participants' meeting at 1:00 p.m. Saturday afternoon in Great Hall West. Also, we will be allotting time for you Saturday afternoon to get into the hall and go over your needs with the technical crew. We are strongly advising that you take this time in the afternoon to talk with them and rehearse. A schedule for the afternoon will be available at the 1:00 meeting.

### **Video Coverage**

Once again the masquerade will be shot onto videotape. If you are interested in obtaining a copy, please stop by . . . you guessed it . . . the masquerade registration table.

The masquerade will be carried live on Minicon Television

### **Best Boys (Girls), Gaffers, Grips and Wranglers Needed**

If you would like to volunteer your time and/or services to help us in the oh-so-very-exciting masquerade, stop by the registration table and join the production team.

There will be a photo reception after the masquerade, so that your friends and fans can catch your image for the next eon.

It is very important that you be on time for all meetings and events if you are participating. All of the workmanship awards will be decided before you even go on stage. So please pay attention to all information that you are given about participation. We want this to be the best masquerade ever!!

### **Masquerade Programming**

There will be several programming activities in the Great Hall related to the masquerade process and costuming. Check your pocket program for times and further information on these events and panels.

## **Programming**

**Don Bailey**

### **How To Use This Listing**

The programming events in this list are sorted by time. Each entry includes a general description and a list of expected panelists. As usual, there may be last minute corrections that are beyond our control. Refer to the pocket program and Minicon Television for corrections as well as times and locations. We hope this list will make it easy for you to identify and get to the events you are interested in.

<b>Day</b>	<b>Time</b>	<b>Hrs.</b>	<b>Location</b>	<b>Title</b>	<b>Description</b>	<b>Participants</b>
Fri	1500	1	Village 3	A Neo's Guide to Computer Bulletin Boards	An introduction to computer bulletin boards. System operators tell you how to get involved and why.	Polly Peterson—moderator Aaron Boyden—Telegraph Road David Dyer-Bennet—Terraboard André Guirard—House of Cards Scott Raun—Fire Opal
Fri	1500	1	Atrium 4	Children's Costumes	Suggestions for parents and children about costumes.	Eric Cullum Janet Wilson Anderson Pierre Pettinger Sandy Pettinger

Day	Time	Hrs.	Location	Title	Description	Participants
Fri	1600	1	Atrium 4	Good Books for Kids: A survey of the field	Recommendations and reviews by authors and readers.	Hilary Posner Betsy Lundsten Michael Levy Laura Krentz Patricia C. Wrede
Fri	1600	1	Village 4	Influence of H.L. Gold and Galaxy	The influence of Galaxy magazine under H.L. Gold's editorship and beyond.	Jim Young Ruth Berman Eric M. Heideman
Fri	1600	1	Village 1	Regional Fandom	A discussion of fandom in different parts of the U. S. or maybe other places. Audience participation.	Don Bailey—moderator You?
Fri	1700	1	Village 4	Intro to the Wonderful World of Anime	An introduction to the characters and themes of Japanese animation.	Kevin Stanke John Hughs Lee Pelton—moderator
Fri	1700	1	Plaza	Our Space Opera Goes Rolling Along: E.E. "Doc" Smith to Lois McMaster Bujold	Why is this stuff fun to read? Is it important? Do we need heroes?	Lois McMaster Bujold Anthony Tollin Allen Steele
Fri	1700	1	Atrium 3	What is I.S.D.N (Integrated Services Digital Network)? What does it mean to you?	Experts from the phone company and local government discuss the possibilities and future of digital communications.	John Strickland—U. S. West David Naumann—U. of Minn. Randy Young—Director Minn. Office of Telecomm. Policy Nelson Updaw—Minn Dept. of Public Service – Utilities Div. Joel Halpern—Moderator
Fri	1800	1	Boulevard	So This Is Your First Convention! What you can expect, what can be expected of you.	An introduction to Minicon and science fiction fandom for new attendees.	Don Bailey Karen Ochu Laurel Krahn Jim Young
Fri	1800	1	Atrium 4	Why Do We Work So Hard to Keep SF in the Literary Ghetto?	Are we in a ghetto? Is that good or bad? Why?	Bruce Bethke—moderator John M. Ford Joel Rosenberg John W. Taylor

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PHYLLIS EISENSTEIN  
HARLAN ELLISON  
BILL FAWCETT  
WILLIAM FORSTCHEN  
ESTHER M. FRIESNER  
MARY GENTLE

MEL GILDEN  
SHEILA GILLULY  
GREER ILENE GILMAN  
STEPHEN GOLDIN  
& MARY MASON  
ROLAND J. GREEN  
SIMON GREEN  
ELYSE GUTTENBERG  
ROBERT A. HEINLEIN  
BRIAN HERBERT &  
MARIE LANDIS  
CHRISTOPHER HINZ  
JACK HOLLAND  
K.W. JETER  
GUY GAVRIEL KAY  
M. BRADLEY KELLOGG  
PATRICIA KENNEALY  
URSULA K. LeGUIN  
STEPHEN LEIGH  
BARRY B. LONGYEAR  
DAN McGIRT  
DENNIS L. McKIERNAN  
R.M. MELUCH  
ROBERT METZGER  
EDWARD MEYERS  
A.A. MILNE  
JANET & CHRIS MORRIS  
SHIRLEY ROUSSEAU  
MURPHY  
ANDRÉ NORTON

KEVIN O'DONNELL, JR.  
MICHAEL PEAK  
TERRY PRATCHETT  
W.T. QUICK  
GAR & JUDY REEVES-STEVENS  
JOEL ROSENBERG  
KRISTINE KATHRYN RUSCH  
R.A.V. SALSITZ  
R.A. SALVATORE  
SHADOWRUN  
ROBERT SHECKLEY  
RICK SHELLEY  
ROBERT SILVERBERG  
MICHELE SLUNG  
MICHAEL STACKPOLE  
JIM STARLIN & DAINA GRAZIUNAS  
JOHN STEAKLEY  
BRAD STRICKLAND  
THEODORE STURGEON  
BORIS & DORIS VALLEJO  
JULES VERNE  
JOAN D. VINGE  
LAWRENCE WATT-EVANS  
H.G. WELLS  
T.H. WHITE  
ROBERT ANTON WILSON  
WILLIAM WU  
JANNY WURTS  
LAWRENCE YEP  
ROGER ZELAZNY



**SCIENCE FICTION AND FANTASY**

Day	Time	Hrs.	Location	Title	Description	Participants
Fri	1800	1	118	Why is Most of the Good Gay/Lesbian SF Written by Women?	A general discussion of why women writers seem to write the most interesting gay or lesbian SF. Also, what is the most interesting gay or lesbian SF? Why?	Eleanor Arnason Will Shetterly Sybil Smith—moderator
Fri	1900	1	Great Hall West	SHOCKWAVE	A live radio performance, featuring "The Beggar's Feast" by Kara Dalkey and other assorted weirdness.	David E Romm Jerry Stearns Kara Dalkey The SHOCKWAVE Riders
Fri	2000	1	Great Hall West	Opening Ceremonies	Welcome to Minicon. Find out what's in store.	David E Romm—host Lois McMaster Bujold Ctein Dave Van Ronk Neil Rest (Dr. Whoopie)
Fri	2100	2	Great Hall West	Concert by Dave Van Ronk	Dave plays and sings. What more is there to say?	Dave Van Ronk
Fri	2100	1	Plaza	Cottage Video	Technology is making it easier for the average person to produce animation and videos. Will this hit society like another printing press?	Gordon Garb Ben Huset Don Bailey—Moderator
Fri	2200	1	Village 4	Con Running 101: Mistakes to avoid, what may go right	Minicon started out with fewer than 100 attendees. Find out how to put on a small convention (up to 500 people).	Don Bailey—moderator Peggy Rae Pavlat— ConFrancisco Rep.
Fri	2200	1	Village 5	Reading by L.A. Taylor	L. A. Taylor reads from a work in progress.	L.A. Taylor
Fri	2200	1	Village 1	Science Fiction on Television: Oxymoron or The Next Generation	Is there ANY good SF on TV? Will there be? If so, what?	Ed Eastman—moderator Bruce Bethke Anthony Tollin Amanda Elg Art Johnson
Fri	2200	1	Boulevard	Virtual Reality: Virtual reality	Just when you've gotten used to using a mouse with your computer, something else comes along. Find out what's new in computer graphics.	Mark Matthew-Simmons Howard Davidson Ken Chin-Purcell Dan Waylonus Eric Cullum

Day	Time	Hrs.	Location	Title	Description	Participants
Fri	2200	1	Atrium 4	Why Do Fantasy Writers Love Kipling So Much?	If you haven't "Kippled" you're missing something. We are, of course, speaking of Rudyard Kipling.	Laurel Winter—moderator Pamela Dean Heather Wood
Fri	2300	1	Village 6	Comics Grow Up	The current state and future of graphic novels like Maus II and Watchman and other developments.	Clarke Stone Eric Heideman Anthony Tollin
Fri	2300	1.5	Plaza	Erotica	A serious discussion of erotic fiction. Why write it? How to recognize and write good erotic fiction.	Victor Raymond—Moderator Giovanna Fregni John "Atom" Wolf Peter Larsen
Fri	2300	1	Village 3	Predicting the Past: Alternate history for fun and profit	Why do people write alternate histories? Why do people read them?	Al Kuhfeld Dave Wixon John M. Ford Will Shetterly
Fri	2400	1	Great Hall West	Midnight at the Oasis: A dance exhibition		Kay Marszalek—organizer
Fri	2400	1	Plaza	Perverts' Panel III	One person's pleasure, another's iniquity. For those interested in fun, laughter and sex, a humorous review of our favorite sport.	Dava Bishop Bob Palusa Chris Pasquarette
Fri	2400	1	Con Suite	Panel Stage One: The Big Boaster	A knockout round to select the participants of round two. Take your best cheap shot for a place on the five-chair "Illuminutti!"	Beth Eastman—organizer
Fri	2400	1	Village 1	What's There to Do Besides Kill People and Take Their Stuff?	Advice to gamemasters about developing a plot and focusing your group.	Steve Mudd Steven M. Deyo Allen Varney David Walbridge
Sat	1000	1	Atrium 3	Communications Technology	U. S. West is doing interesting things in communications. Find out what.	John Strickland Mike Rouleau
Sat	1000	1.5	Great Hall West	Dressed to Thrill: Creating effective costumes	Braggs and hints from Masquerade veterans.	Ken Darden Deborah Jones Eric Cullum Bill Lochen—moderator

Day	Time	Hrs.	Location	Title	Description	Participants
Sat.	1000	2	Boulevard	Fan Faire (3rd annual)	Free Table for any group to talk and schmooze with anyone. Find out about the fan groups near you.	Art Johnson—co-coordinator Lucia Johnson—co-coordinator Ed Eastman—co-coordinator
Sat	1100	1	Atrium 3	Collaboration in the Visual Arts	Ctein and Laurie Edison discuss the special problems involved when collaborating on visual arts.	Ctein Laurie Edison
Sat	1100	1	Atrium 4	Make Room, Make Room!	Running large (3000+) conventions.	Bruce Pelz Erin Atkins—moderator Peggy Rae Pavlat Janet Wilson Anderson
Sat	1100	1	Village 3	Medicine For Writers	An M.D. discusses common medical mistakes in fiction. Learn where your funnybone is.	Lisa Freitag, M.D.
Sat	1100	1	Village 5	Reading by Peg Kerr	Peg Kerr reads from a work in progress	Peg Kerr
Sat	1200	1	Plaza	Molding Little Minds: Writing children's fiction	A discussion of the differences between writing for children and writing for adults.	Jane Yolen Patricia C. Wrede Lois McMaster Bujold Laurel Winter Mary Monica Pulver
Sat	1200	1	Village 4	Moral Responsibility in SF: Plots vs. polemic	Do authors have to consider the effect of their writing? Or is it enough to produce a good read?	David E Romm—moderator Steve Brust Patrick Nielsen Hayden Steven M. Deyo
Sat	1200	1	Village 5	Reading by Pamela Dean	Pamela Dean reads from a work in progress.	Pamela Dean
Sat	1200	1	Village 1	Why There are Never Enough Bookshelves	Silly and fantastic explanations for why there are never enough bookshelves.	Al Kuhfeld Denny Lien Dean Gahlon
Sat.	1200	1	Great Hall West	Costume Presentation Workshop	Workshop for costumers on stage presentation.	Deborah Jones Gary Wilson Anderson Janet Wilson Anderson Cat Deveroux Pierre Pettinger Sandy Pettinger

Day	Time	Hrs.	Location	Title	Description	Participants
Sat	1300	1	Atrium 4	Desktop Publishing	Publishing hints from the experts. How to make your stuff look better.	Nancy McClure Victor Raymond Beth Friedman Tom Juntunen Peter Hentges
Sat	1300	1	Boulevard	Dye Transfer Production: Photographic art	Dye transfer production techniques by one of the few who do it. This technique produces very high quality photographs.	Ctein
Sat	1300	1	118	Myth and Symbolism in Modern Fantasy	How traditional myths and symbols are used and changed in modern fantasy. Are there new myths?	Steven M. Deyo Dave Lenander Kara Dalkey Patricia C. Wrede Jane Yolen
Sat	1300	1	Village 6	Reading by Lois McMaster Bujold	Lois McMaster Bujold reads from a work in progress.	Lois McMaster Bujold
Sat	1300	1	Village 1	You Can't Get There From Here: A history of FTL drives	Panel discussion of FTL drives in SF, from the Skylark to the Enterprise, and how they "work" or don't.	Ed Eastman—moderator Dean Gahlon Al Kuhfeld Eric Cullum Bill Hatheway
Sat.	1300	1.5	Plaza	Tribute to Gene Roddenberry	Examining the works of the creator of Star Trek and other SF shows.	Sarah Seigel Joe Agee Joelle Riley
Sat	1400	1	Village 3	Beauty and the Beast: Variations on a theme	The story of "Beauty and the Beast" from Cocteau to Disney (not related to the TV show).	Ruth Berman—moderator Mary Monica Pulver Jane Yolen Donald Aamodt Eleanor Arnason
Sat	1400	1	Atrium 3	Green Lantern Turns to Gold	A discussion of the comic book hero Green Lantern on his 50th anniversary.	Eric M. Heideman—moderator Anthony Tollin—GL colorist Ed Eastman
Sat	1400	1	Boulevard	Photography	A discussion of the artistic techniques of photography, with examples.	Ctein Lisa Freitag Jeff Schalles
Sat	1400	1	Atrium 4	SF Poetry	There is something better than, "There once was a lady named Bright . . ."	Laurel Winter—organizer



Day	Time	Hrs.	Location	Title	Description	Participants
Sat	1400	1	Plaza	What I'd Be Doing if Not Writing SF	Authors discuss where they would be and what they would be doing if they weren't writing. (Please buy books!)	Allen Steele Emma Bull Bruce Bethke Steve Mudd Pamela Dean
Sat	1500	3	Village 1	Prairie Wind Presents Dave Clement and Friends	An acoustic concert from Dave Clement and friends.	Dave Clement Cheryl Miki John Speelman Tom Jeffers
Sat	1500	1	Village 5	Reading by Laurel Winter	Laurel Winter reads from a work in progress.	Laurel Winter
Sat	1500	1	Veranda	SCA Dance Exhibition	Old folk dances for young folks.	
Sat	1500	1	Boulevard	Star Trek Odds and Ends	An assortment of skits related to Star Trek sponsored by the U.S.S. Phoenix	Tom Holmes—organizer
Sat	1500	1	Plaza	What Makes a Hero?	A discussion of what qualities make up an interesting hero in science fiction or fantasy.	Pamela Dean Steven M. Deyo Steve Mudd Bruce Bethke Lois McMaster Bujold
Sat	1600	1	Village 4	Art of the Clubzine	What goes into a club newsletter (clubzine)? What should the clubzine do for the club?	Jeff Schalles Lee Pelton Ken Fletcher Bruce Pelz
Sat	1600	1	Atrium 4	How Much More Do You Have to Know Now to be a Good Writer?	There is more science to know and more myth to explore. Does this make writing easier or harder?	Denny Lien Joel Rosenberg Mary Monica Pulver Allen Steele Gordon R. Dickson Jane Yolen
Sat	1600	2	Veranda	Massage Seminar	A lecture and demonstration of techniques of massage. Bring a partner and wear loose clothes.	Myrna Logan
Sat	1600	1	Atrium 3	The American Space Program	A look at the American space program's current and future plans, sponsored by the Minnesota Space Frontier Society.	Ben Huset Ann Shjefte

Day	Time	Hrs.	Location	Title	Description	Participants
Sat	1600	1.5	Plaza	The Works of Lois McMaster Bujold	A round table discussion of the works of Lois McMaster Bujold, led by Second Foundation.	Eric M. Heideman—moderator Lois McMaster Bujold
Sat	1700	1	Boulevard	Ask Dr. Mike	Dr. Mike (John M. Ford) is an "EXPERT" at practically everything.	John M. Ford
Sat	1700	1	Atrium 3	Non-American Space Programs	A look at space plans of other countries, particularly Europe and Japan.	Ben Huset Ann Shjefte Michio Shimizu
Sat	1700	1	Village 4	Shadows on the Cave Wall	How science fiction and fantasy mirror contemporary social attitudes.	Emma Bull Peg Kerr Amanda Elg Eric Cullum
Sat	1800	1	Village 5	Reading by Patricia C. Wrede	Patricia Wrede reads from a work in progress.	Patricia C. Wrede
Sat	1800	1	Village 1	SF Writing Groups, the 1992 Scene	A look at writing groups. Sponsored by the Minnesota Imaginative Fiction Writers Association.	Eric M. Heideman—moderator Joel Rosenberg
Sat	1800	1	Plaza	Star Trek News and Views	Free, open discussion of Star Trek-related topics.	Art Johnson—moderator Kenneth Darden
Sat	1800	1	Atrium 4	You Did What? Greenwich Village Memories	1992 Music GoH and 1990 Pro GoH exchange stories.	Dave Van Ronk Jane Yolen David E Romm—moderator
Sat	1900	1	Plaza	Intellectual Property in the Electronic Era	Can you copyright a bunch of ones and zeros? How is digital information changing our society and legal system?	Don Bailey Joel Halpern—moderator Rob Ihinger David Dyer-Bennet
Sat	1900	1	Boulevard	Predictions Missed and Made	SF writers missed predicting personal computers and other things. So much for us "futurists"?	Bruce Bethke Al Kuhfeld Denny Lien Mary Monica Pulver Doug Friauf
Sat	2000	1		Magic Carpet Ride: Middle Eastern influences on fantasy and science fiction	Arabian nights, noble nomads, dancing girls and other aspects of Middle Eastern culture.	Kay Marszalek—organizer

Day	Time	Hrs.	Location	Title	Description	Participants
Sat	2000	1	Village 4	World Building (One): From the rocks up	Physical characteristics of alien planets.	Paula Butler Don Kaiser Steve Mudd
Sat	2100	1	Plaza	The Legacy of Robert A. Heinlein	He invented the waldo, the waterbed and perhaps science fiction. Who is following in his footsteps?	Jim Young—moderator Allen Steele Lois McMaster Bujold Joel Rosenberg
Sat	2100	1	Village 1	Tolkien to Gygax: Is fantasy influencing gaming or gaming influencing fantasy?	In the beginning, fiction inspired fantasy games. Today, fantasy games are inspiring fiction.	Patricia C. Wrede Steven Brust Hilary Posner Victor Raymond
Sat	2100	1	Village 6	World Building (Two): Just add people	Populating your new world.	L.A. Taylor C.J. Mills Peg Kerr
Sat	2200	1	Atrium 4	Amazing Concert Stories: Musicians shoot the breeze	Our musicians talk about their experiences playing in public.	Dave Van Ronk Nate Bucklin Dave Clement Steve Brust
Sat	2200	1	Boulevard	Fun With Your Old Head: So what happened to expanded consciousness?	Psychoactive chemicals exerted a force in SF for many years. Was it good for you too?	Giovanna Fregni Darlene P. Coltrain Neil Rest Steve Brust
Sat	2200	1	Village 5	Reading by C.J. Mills	C.J. Mills reads from a work in progress.	C.J. Mills
Sat	2200	1	Village 4	Urban Myths and Legends	There are legends born every day. Some people even believe them. (A friend of a friend of mine said this panel was good.)	John M. Ford Joel Rosenberg Dean Gahlon L.A. Taylor Jeff Schalles
Sat	2300	1	Village 6	Famous and Infamous Faanish Hoaxes	True (maybe) stories about false (maybe) events.	Neil Rest Patrick Nielsen Hayden Bruce Pelz
Sat	2300	1	Plaza	Hear Ye, Hear Ye	Dramatic readings of several popular SF short stories.	Micheal Zalar Shandra Duval A band of players TBA
Sat	2400	1	Atrium 4	Great Moments in Fandom	Stories and embellishments by well-traveled fans	Ctein Kenneth Darden

Day	Time	Hrs.	Location	Title	Description	Participants
Sat	2400	1	Boulevard	The Great Minicon Three-Stage Punel	Puns exchanged in competition in three stages over three days. Round 1 is Friday in the Con Suite. This is round 2.	Beth Eastman—moderator
Sun	1000	1	Plaza	The Business of Writing	How to get started as a writer and how to make a career out of it.	Dave Wixon—moderator Jane Yolen Joel Rosenberg Patricia C. Wrede
Sun	1100	1	Plaza	Editors Plying Their Craft	How do you tell a best-selling author that Chapter 3 is weak? Experienced editors discuss the personal side of editing.	Laurel Winter—moderator Jane Yolen Peter Heck Patrick Nielsen Hayden
Sun	1100	1	Village 5	Reading by Terry Garey	Terry Garey reads from works in progress.	Terry Garey
Sun	1100	1	Atrium 4	Galactic Gourmet III	Once again those intrepid gastronomic explorers from USS Phoenix tempt the palates of the earth-bound.	Deb Nickleson William Crowley Mary Jo O'Rourke Jean Sippe
Sun	1100	1	Great Hall West	Stage Combat Demonstration	How to beat the tar out of someone without hurting him. A sampling of stage combat techniques.	Enguard Unlimited
Sun	1200	1	Village 6	Arthurian Legend	The King Arthur legends have inspired many stories. Fantasy authors discuss why they like it.	Peg Kerr Ruth Berman Pamela Dean Patricia C. Wrede
Sun	1200	1	Atrium 4	Is Your Child a Changeling?	Find out . . . while there's still time!	Lisa Freitag Emma Bull Lois McMaster Bujold Anne Bujold Sharon Kahn
Sun	1200	1	Con Suite	Punel Stage Three: AFTERBURN!	Come and sling that one last zinger before Closing Ceremonies.	Beth Eastman—disorganizer
Sun	1200	1	Village 5	Reading by Mary Monica Pulver	Mary Monica Pulver reads from a work in progress.	Mary Monica Pulver

Day	Time	Hrs.	Location	Title	Description	Participants
Sun	1200	1	Boulevard	The T-Shirt Costs More than the Book: The packaging of SF.	Art vs. marketing. What's available? What's collectable? What's selling?	Greg Ketter Joel Rosenberg Erin McKee Peter Heck
Sun	1200	2	Veranda	Workshop on Tesseractive	A different technique of massage therapy. Bring a partner and wear loose clothing.	Susan Clark—Doctor of Chiropractic Chris Grams—Doctor of Chiropractic
Sun	1300	1	Plaza	Building Dream Park	A discussion of building a park for live fantasy role playing by the man who is doing it.	Mark Matthew-Simmons
Sun	1300	1	Village 4	Cultural Influences on Science Fiction and Fantasy	Discussion of the cultural concepts that often show up in the literature from different countries, especially Japan and England.	Steven M. Deyo Amanda Elg Mary Monica Pulver
Sun	1300	1	Village 1	Has SF Grown Up or Stepped Down?	Are the newer writers creating more depressing stories than the old favorites? If so, does it signal more maturity in our stories or is it surrender to the masses?	John W. Taylor Lois McMaster Bujold Emma Bull Allen Steele
Sun	1300	1	Atrium 4	Pictures At An Exhibition: What do you show the public?	Artists and photographers describe their works and why they did them and whether they'll sell and where.	Ctein Erin McKee Darlene P. Coltrain Sandra Santara Lucy Synk
Sun	1400	1	Atrium 4	Care and Feeding of Art, The	How to take care of your artwork, paintings, prints and photos.	Darlene P. Coltrain Ctein Sandra Santara Ellen Starr
Sun	1400	1	Plaza	Fandom After Minicon: SF clubs and fanzines	There are clubs, bulletin board systems, fanzines (amateur publications) and conventions out there. Find out more about them.	Charles Piehl—moderator Eric Heideman Jeff Schalles Joe Agee Dean Gahlon
Sun	1400	1	Village 4	The Folk Process: How stories and songs evolve	How do songs and stories change through the interpretations of many artists?	Dave Van Ronk Jane Yolen

Day	Time	Hrs.	Location	Title	Description	Participants
Sun	1500	1	Atrium 3	Tam Lin in Song and Story	A round table discussion of the Tam Lin fable sponsored by the Rivendell Society.	Dave Lenander—organizer Pamela Dean
Sun	1500	1	Great Hall West	Us, A Name We Call Ourselves	The Von Minn-StF Family Players present a live play by and for children and former children.	Amber Tatge—organizer The Minn-StF kids Other HS kids
Sun	1600	1	Great Hall West	Closing Ceremonies	Wrap-ups, thank-yous and send-offs.	David E Romm—host Victor Raymond Next year's officers Others
Sun	2400	1	?—check pocket program	Storytelling with Jane Yolen	Jane Yolen tells bedtime stories.	Jane Yolen

## Video Room

Atrium II is reserved as our video room. There will be several features shown throughout the convention. Please check the schedule at the room for times and titles. Our features include some new Japanese animation and a locally produced science fiction film by Dale Newton, called "Resident Alien." The masquerade will be carried live in the video room.

## Dealer's Room

**Chad Eschweiler**

### Setup

Friday 9 a.m. – 2 p.m. (closed to public)

### Open

Friday 2 p.m. – 7 p.m.

Saturday 10 a.m. – 6 p.m.

Sunday 10 a.m. – 4 p.m. at least

The Dealer's Room is a nonsmoking area. Please do not block aisles.

To be on next year's Dealer's Room list, please send your mailing address to Minicon 28 Dealers, P.O. Box 8297, Lake Street Station, Minneapolis, MN 55408.

## Vendors and What They Sell

<b>Ann Paschall-Zimbel</b> Minneapolis, MN	Tarot readings (located immediately outside dealer room entrance).
<b>Arms &amp; Armor</b> Minneapolis, MN	Reproductions of historical weapons: swords, impact weapons, daggers, armor. Some SF hand weapons.
<b>Arthur Chadbourne Jewelers</b> St. Paul, MN	Meteorites (iron-nickel and pallasites), holograms and jewelry; semiprecious stone earrings and necklaces trimmed in sterling, 14KGF, also loose gems and more.
<b>Black Rose Enterprises</b> Chicago, IL	New paperbacks, SF, fantasy and horror. Used SF paperbacks. Godiva Press and Yendie Boox, card decks.
<b>Black Dragon Pewter</b> North Bellmore, NY	Pewter figurines: dragons, unicorns, griffins, wizards, sorceresses, pegasus, warriors, mermaids, fairies. Lots more stuff done in pewter.

<b>Bronze Age Enterprises</b> Minneapolis, MN	Jewelry, uniquely designed and handcrafted, in sterling, bronze, gold, brass and copper, some with stones. Also unique handmade knives.
<b>Chained Lynx</b> Evanston, IL	Chain mail: shirts, skirts, tassels, coifs, belts, earbobs, headdresses, neck pieces, juggling sets, hair hooks, trim and other items made from woven metal.
<b>Chimera Publishing</b> Hamilton, NJ	Artist prints, featuring work from over 300 different artists.
<b>Comics, Etc.</b> Columbia Heights, MN	Japanimation, SF trading cards, Star Trek, models, robots, books, games, mugs, T-shirts, media stuff.
<b>Conman Creations</b> Anoka, MN	Sterling and gold chain mail jewelry, crystal jewelry, leather belts, sterling wire jewelry.
<b>Dancing Wolf Studio</b> Latrobe, PA	Sandra Santara: Hand-painted fantasy design T-shirts, also native American fantasy/new age designs for tunics, pouches, medicine shields.
<b>Darlene P. Coltrain</b> Monticello, IA	Jewelry in sterling and gold. Original one of a kind pieces (dragons, mermaids) some signed. Also bead jewelry, sketches and prints not available in print shop.
<b>David S. Cargo</b> St. Paul, MN	Books; used paperbacks and stuff.
<b>Don Butner's Olde Tyme Printing Press</b> Minneapolis, MN	Bookplates designed by local artists printed on a hand-fed platen press (letterpress) and limited edition prints.
<b>Dreamer's Outlet</b> Kl Sawyer AFB, MI	Walking staves, wands, jewelry in sterling, copper and brass, also semiprecious stone jewelry and rings, earrings.
<b>Dreamhaven Books</b> Minneapolis, MN	Books; new, used, paperback, hardcover, comics, posters, prints and more.
<b>Dreamstitcher Custom Costume</b> Minneapolis, MN	Costumes: Historically accurate reproductions, also SF, fantasy and custom designs, all sizes (children's costumes available).
<b>Equine Customs &amp; Embroidery</b> Waterloo, IA	Sew SF and fantasy designs on sweatshirts, polo shirts and apparel brought in. New designs available. Sewing done by computer-driven machine!
<b>Erin McKee</b> Minneapolis, MN	Stationary, notecards and prints by the artist..
<b>Evening Moon</b> Minneapolis, MN	Ceramics; vases, some specialty SF pieces, jewelry; semiprecious stone necklaces and earrings.
<b>Evenstar Bookstore</b> St. Paul, MN	Books on Wicca, paganism, shamanism, Buddhism, yoga, herbs, magick, kabbalism, tarot, astrology, metaphysics, also related hardware and stuff.
<b>Feather Wind</b> Decorah, IA	Feather masks, fans, hair pieces. Beaded earrings and pins. Velvet purses. Walking staffs and charm bags.
<b>Felix Needleworthy</b> Minneapolis, MN	Badge sashes, costume shirts and pants (cavalier and swashbuckler type) sizes from S to XXL, belts, Doublets, pouches.
<b>For Collectors Only</b> St. Paul, MN	Rare books relating to SF, horror, fantasy, etc. Also out of print, first editions, autographed, (Arkham House, Gnome Press), specialty press, rare pulps, rare older fan material.
<b>Galileo's The Science Store</b> Cedar Falls, IA	Science and environmentally related books, posters, calendars, cards, toys, GADGETS, gift items, gift wrap.
<b>Gemini Glass</b> Minneapolis, MN	Stained glass suncatchers, boxes, winged figures, wands, bells, jewelry, letter openers, 3-D constructions.
<b>Giovanna Fregni</b> St. Paul, MN	Jewelry, soft and small sculpture with an emphasis on <b>dodos</b> . Jewelry is handmade in a variety of materials; sterling, natural gemstones and cloisonné. All orig.
<b>Glass Lass</b> Prior Lake, MN	Masks, hats, headbands made of carpet foam, paint, glitter, beads and feathers. Designs feature SF animals, monsters and other life forms.
<b>Glen Cook, Bookseller</b> St. Louis, MO	Books: mostly paperback, some new, mainly used and collectable. Magazines: pulp and digest. some out of print hardcovers: SF, fantasy, a few horror and more.
<b>Honeck Sculpture</b> Jackson, MI	Bronze fantasy sculpture.
<b>Isher Artifacts</b> Kalamazoo, MI	Magic wands, blinking pins, "rayguns" made from acrylic, aluminum or brass with electronic components, "sonic screwdrivers," also bumper stickers and broadsides.
<b>Joan of Art</b> St. Paul, MN	Pottery: dragon mugs, candlesticks, mermaid mugs, claw cups, some bronze work.
<b>Kelley's Heros</b> White Bear Lake, MN	Television show novels, toys, games, records.

<b>Kirk's Engraving &amp; Sign Design</b> Minneapolis, MN	Buttons, badges, some made while you wait.
<b>Kiry's Cavern</b> Coon Rapids, MN	Door harps; hand made musical instruments; stuffed: dragons, gryphons, unicorns, hippocampus, cats, dragon sized costumes and jewelry, unicorn head wands, pouches, magnets.
<b>Leo Watrin</b> St. Paul, MN	Paperbacks, new and used. Magazines, comics, non-sports card sets, bits of this and some of that.
<b>Lodestone Jewelry &amp; Accessories</b> Minneapolis, MN	Costume accessories: gauntlets, gloves, metal-link belts, headdresses, armbands. Also drawstring pouches, key rings, hair combs, earrings.
<b>Madame Rosa and Princess Sarina</b> Minneapolis, MN	Crystal gazings and palm readings (located immediately outside dealer room entrance).
<b>Midwestern Toad</b> Minneapolis, MN	Raw materials: exotic wood, leather, feathers, gems, amber, silver jewelry.
<b>MN Space Frontier Society</b> Minneapolis, MN	Buttons, custom buttons, stickers, small posters. Space slides, hankies, toys, T- shirts, sweatshirts, stationary, postcards.
<b>Mythical Creations</b> St. Louis Park, MN	Stuffed toy figures: dragons, unicorns, hawks, griffins, flying cats, hand and finger puppets, clothed cat people figures.
<b>Off World Designs</b> Bolingbrook, IL	T-shirts; silkscreened and airbrushed, custom T-shirts made on location available. Also some art prints.
<b>Omega Artworks</b> St. Paul, MN	Fantasy weapons, swords, daggers, Celtic bronze jewelry, also leather goods: sheaths, gloves, pouches and soft hats.
<b>Originals by Janet</b> Chicago, IL	Fantasy jewelry; earrings, pendants, pins, earcuffs, pouches and more.
<b>Philip E. Kaveny, Bookseller</b> Madison, WI	Books; J.R.R. Tolkien specialist, also hardcover and paperback SF and fantasy, and SF and fantasy reference and nonfiction for science fiction writers and readers.
<b>Porcelain Jewelry by Janna York</b> Nevis, MN	Porcelain jewelry; earrings, necklaces, pins, bolo ties, scarf clips, ear cuffs, some feature SF theme.
<b>Raiments</b> Pasadena, CA	Costume books, Historical and ethnic patterns, costume making supplies and accessories.
<b>Ramsey Press</b> Madison, WI	Special edition greeting cards featuring science fiction and fantasy themes by Stephen Vincent Johnson, also fantasy jewelry.
<b>Secret Empire</b> Evanston, IL	SF/fantasy folk music "filk" tapes and songbooks.
<b>Sign of the Unicorn</b> San Francisco, CA	Jewelry; handwrought in SF, mythic and fantasy themes (sterling silver, Bronze, 14K gold). Either one of a kind or very small editions (about 60% originals) all by the artist, Laurie Edison.
<b>Sinbad</b> Minneapolis, MN	Facepainting (located outside the dealer room entrance)
<b>TAJ Designs</b> Minneapolis, MN	Fantasy design mirrors; unique cast jewelry (sterling) using lost wax method. All work done by artist.
<b>Tanstaaf! Leather</b> Rockford, IL	Scroll cases, unusual leather goods and more.
<b>The Source Comics &amp; Games</b> St. Paul, MN	New and used games, gaming accessories (dice, magazines, miniature cases) novels (gaming related), miniatures, videos, fantasy trading cards, model kits.
<b>TMR Distributors</b> Fairfield Glade, TN	T-shirts featuring Mercedes Lackey's work, stationary and prints, slogan buttons, jewelry and more.
<b>Traditional Facets</b> Maywood, IL	Jewelry: necklaces and bracelets, earrings, silver jewelry, tumbled stones, tarot decks, metaphysical books.
<b>Traditional Treasures</b> Maywood, IL	Goblets and mugs, dragons in various media, lighted LED earrings, soapstone and brass figurines, jewel boxes, exercise balls, Chinese writing kits and more.
<b>Twentieth Century Books</b> Madison, WI	Books; new used and remaindered SF and fantasy hardcovers, paperbacks and magazines. Also SF and fantasy comics, Japanimation and more.
<b>Uncle Hugo's Science Fiction Bookstore</b> Minneapolis, MN	New paperbacks and hardcovers, mainly SF, fantasy and art; jigsaw puzzles, art plaques and cards, some children's books; fanzines, magazines, SF reference books.
<b>Whimsey Winks</b> Coon Rapids, MN	Fimo clay sculpture, featuring figures of wizards, space creatures, dragons and hatchlings, fairies, cats, weird face pins and more.
<b>Wode 'n Wood</b> Minneapolis, MN	Books: mythology, Celtic, New Age, also fantasy and SF costume accessories: leather articles for costuming, bells, some jewelry and more.



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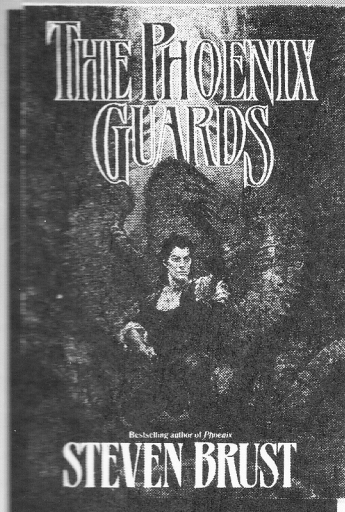
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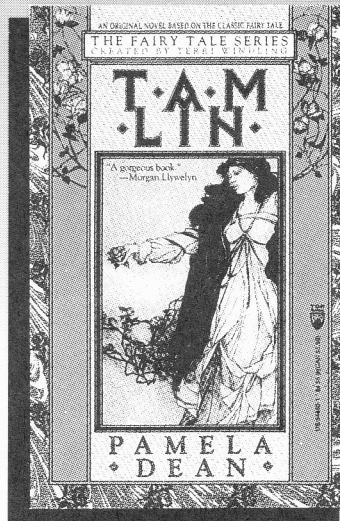
Call for an appointment or to discuss your ideas  
Contact Max Schwanekamp or Sarah Dorman at  
**331-4639**



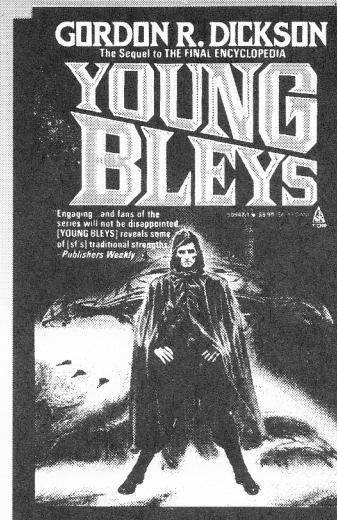
# Tor Books salutes its nominees for the Minnesota Book Award



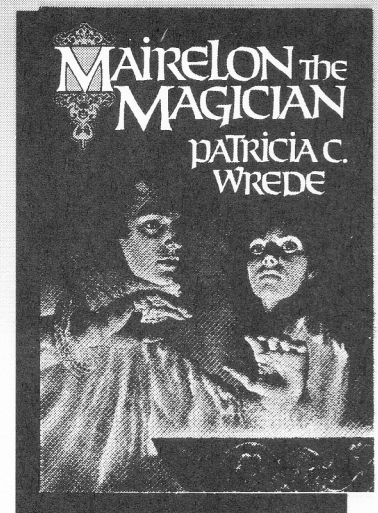
**THE PHOENIX  
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0-312-85041-7,  
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And watch for:

**THE GYPSY** by Steven Brust and Megan Lindholm  
Coming in paperback June 1992 [85274-6 • \$19.95]

**MASTERS OF EVERON** by Gordon R. Dickson  
Coming in paperback June 1992 [50394-5 • \$3.99/\$4.99]

**WEB OF ANGELS** by John M. Ford  
Coming in paperback November 1992 [50959-5 • \$3.99/\$4.99]

**ELSEWHERE** by Will Shetterly  
—yet another Minnesota Book Award nominee!  
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Tor Books



